NA 8364
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Tommy Ellison

LIVE

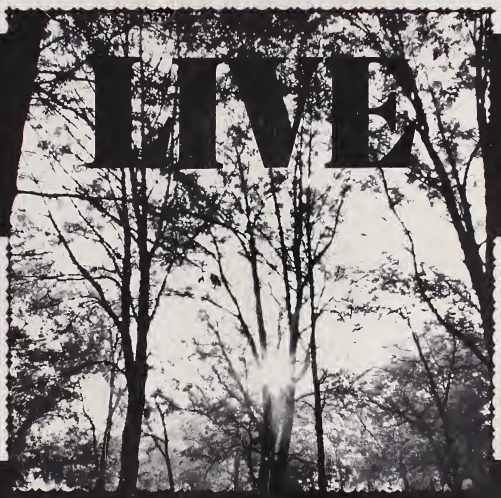


Give the gift of music.

NA 7254

Give the gift of music.

Tommy Ellison & The Five Singing Stars



Side A*		Side B*	
1	Organ Solo	1	Intro —Tommy Ellison Talking
2	I Finally Got Myself Together	2	Serve The Lord
3	Witness (In My Soul)	3	I'm Not The Same Person
4	Come On Home	4	I've Been Loving God For So Long

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1011 Woodland Street
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Cover: L. J. McBee

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STEREO

3/02/11

$ 7.00



THE PAPARAZZI ROCOCO

SBR40

Serious Business

side one

... and away we go

hi

the rococo tape

up up and away

upper east suicide



ERIK PAPARAZZI - GUITAR/VOX
QUINCY BRIGHT - BASS
PAUL ANDREW - DRUMS
ANTON SWORD - KEYBOARDS
ORION SIMPRINI - GUITAR/VOX
ADRIANNE MAMET - VOX
WITH
DORIT CHRYSLER - THEREMIN
LEON MICHAELS - SAX/FLUTE
MICHAEL LEONHART - TRUMPET
SERENA JOST - VIOLIN
RIMA FAND - VIOLIN
TRACEY PAUL - VOX



side two

epic proportions

going, going, gone...

my o my

fall (into it)

Recorded at Stratosphere Sound Studios, NYC Jan. 2004
Quincy Bright, Leon Michaels & Michael Leonhart appear courtesy of Truth & Soul Records
©2003/2010 My Zebra Music (ASCAP) All selections by Erik Paparazzi
Mastered by Emily Lazar & Joe LaPorta at The Lodge, NYC
Cover layout by Ben Heller Photo credit Lauren Schwarz
Made in USA

0 94922 15419 4

PLATP
PLATIPUSSY
"self-titled"
$ 15.

Platipussy

RBF 37

EARLY SYNCOPATED DANCE MUSIC

Cakewalks, Two-Steps, Trots and Glides

COMPILED AND ANNOTATED BY DAVID A. JASEN



RBF 37

SIDE ONE

1. At a Georgia Camp Meeting - Sousa's Band
2. Smoky Mokes - Columbia Orch.
3. Creole Belles - Metropolitan Orch.
4. King Chanticleer - Prince's Band
5. Kerry Mills Ragtime Dance - Zonophone Concert Band
6. Kentucky Kut Up - Pryor's Band
7. The Minstrel Band - Pryor's Band
8. Grizzly Bear - Pryor's Band

SIDE TWO

1. Gertrude Hoffman Glide - Walter B. Rogers Band
2. Too Much Mustard - Walter B. Rogers Band
3. Everybody Two-Step - Military Band
4. The Horse Trot - Military Band
5. One Step Instruction
6. Bon Ton One Step - Conway's Band
7. The Dancing Deacon - Jim Europe's Hell Fighters
8. Bees Knees - Original Memphis Five

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43 W. 61st ST., N.Y.C., U.S.A. 10023

EARLY SYNCOPATED DANCE MUSIC

Cakewalks, Two-Steps, Trots and Glides

COMPILED AND ANNOTATED BY DAVID A. JASEN

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

COVER DRAWING BY L. FELLOWS, 1920

RBF 37

FOLKWAYS RECORDS Album No. RBF-37
©1978 Folkways Records & Service Corp., 43 W. 61st St., NYC, USA 10023

EARLY SYNCOPATED DANCE MUSIC

Cakewalks, Two-Steps, Trots and Glides

COMPILED AND ANNOTATED BY DAVID A. JASEN

The field of Popular Music has always catered to singers and dancers. The exception at the turn of this century was the extremely syncopated happy piano music known as ragtime, which grew up in saloons and whorehouses where pianists would be accompanying the good times. It was music to socialize by, drink by, and it helped to create a comfortable yet exhilarating atmosphere.

Social dancing during this age consisted mainly of the waltz, polka and two-step which was then done to a tune in 6/8 time. The Cakewalk was the first dance to be accompanied by a syncopated melody. Not complicated like the rag, the Cakewalk offered a simple, singable tune which dancing couples found delightfully easy to keep in time as the syncopation was kept to a minimum. It reached the public by way of the Broadway musical productions of Williams and Walker during the middle nineties, as a highly stylized theatrical dance. It quickly became fashionable with the upper crust of society and thereafter a fad for the rest of us. Kerry Mills, the leading composer of cakewalks, wrote his first cakewalk tune in 1895 ("Rastus On Parade"). Two years later, he hit the musical jackpot with AT A GEORGIA CAMP MEETING, which became the first million-selling cakewalk and firmly established this fad for a good five years.

Two-Steps, at the turn of the century, couldn't compete with ragtime in popularity, although they were

SIDE ONE

1. At a Georgia Camp Meeting - Sousa's Band
2. Smoky Mokes - Columbia Orch.
3. Creole Belles - Metropolitan Orch.
4. King Chanticleer - Prince's Band
5. Kerry Mills Ragtime Dance - Zonophone Concert Band
6. Kentucky Kut Up - Pryor's Band
7. The Minstrel Band - Pryor's Band
8. Grizzly Bear - Pryor's Band

SIDE TWO

1. Gertrude Hoffman Glide - Walter B. Rogers Band
2. Too Much Mustard - Walter B. Rogers Band
3. Everybody Two-Step - Military Band
4. The Horse Trot - Military Band
5. One Step Instruction
6. Bon Ton One Step - Conway's Band
7. The Dancing Deacon - Jim Europe's Hell Fighters
8. Bees Knees - Original Memphis Five

Credits

Programmed and Notes: David A. Jasen

Remastering: Carl Seltzer

Documentation: Rags and Ragtime, A Musical History, by David A. Jasen and Trebor Jay Tichenor, Seabury Press, 1978.

LITHO IN U.S.A.

The best of Carl Story

STEREO
SLP 455



Light at the River
The Old Country Preacher
Didn't They Crucify My Lord
A Picture from Life's Other Side
Tramp On the Street
Daddy Sang Bass
Family Reunion
Sweeter than the Flowers
I Didn't Hear Nobody Pray
Listen to your Radio
My Lord Keeps A Record
Rank Strangers to Me



SLP 45
STEREO

. . . from NASHVILLE, TENNESSEE
the musical heart of America

Starday
COUNTRY AND GOSPEL INTERNATIONAL presents . . .

the best of

CARL STORY

SLP 447



SLP 438



SLP 433





SLP 450

Carl Story, a fine Carolina christian gentleman, has been making Country Gospel Music history for over three decades.

With his Rambling Mountaineers, Carl stands for the very best in the traditional country string music sound that features the five string banjo. He performs songs of faith that carry a real message. His music is sincere and has won for him a wide following of devoted fans.

Carl has made some memorable recordings for Starday down through the years. The songs which are most requested on Carl's radio and television shows and his personal appearances are the ones which were selected for this special album.

Carl has been through some hard times, but he has always received strength from the songs he sings and the good people that he entertains. Now, at the peak of his career, Carl is attaining greater and greater popularity on television; his television shows are being syndicated and distributed throughout America.

Carl Story is another one of those American Country Music success stories we can all rejoice in. We are delighted that Carl's many accomplishments in the past have given him a foundation in his chosen profession which is now enabling him to achieve greater and greater recognition.

The song titles in this album are sort of a hit parade of country gospel music by an artist of real stature who has always been faithful to his chosen profession as a gospel singer. This is "THE BEST OF CARL STORY."

Don Pierce

ALBUM DESIGN: DAN QUEST

SIDE 1

LIGHT AT THE RIVER 2:00
(C. Story-B. Brewster) Starday/BMI

THE OLD COUNTRY PREACHER 2:08
(C. Story) Starday/BMI

DIDN'T THEY CRUCIFY MY LORD 1:45
(Arr. Wm. York) Starday/BMI

A PICTURE FROM LIFE'S OTHER SIDE 3:25
(Wm. York) Starday/BMI

TRAMP ON THE STREET 3:15
(Wm. York) Starday/BMI

DADDY SANG BASS 2:27
(Carl Perkins) House of Cash-Cedarwood/BMI

SIDE 2

FAMILY REUNION 2:26
(Gabbard-Holt) Starday/BMI

SWEETER THAN THE FLOWERS 2:45
(Mann-Rouse-Burns) Lois/BMI

I DIDN'T HEAR NOBODY PRAY 2:06
(C. Story) Starday/BMI

LISTEN TO YOUR RADIO 1:54
(C. Story) Starday/BMI

MY LORD KEEPS A RECORD 2:45
(H. H. Smith) Tennessee Music & Printing/SESAC

RANK STRANGERS TO ME 3:06
(Albert E. Brumley) Affiliated/BMI

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ARISTA LP LABEL COPY

REVISED 3/31/82

AL 9585
(AL 9585 SA)
(P) 1982 ARISTA RECORDS, INC.

SIDE 1
33 1/3 RPM

DIONNE WARWICK

FRIENDS IN LOVE

1. FOR YOU (4:55)
   (Jay Graydon, Richard Page, John Bettis)

2. FRIENDS IN LOVE (4:02)
   Dionne Warwick and Johnny Mathis
   (Jay Graydon, David Foster, Bill Champlin)

3. NEVER GONNA LET YOU GO (4:50)
   (Barry Mann, Cynthia Weil)

4. CAN'T HIDE LOVE (4:30)
   (Skip Scarborough)

5. BETCHA BY GOLLY WOW (3:28)
   (Thomas Bell, Linda Creed)

PRODUCED BY JAY GRAYDON FOR GARDEN RAKE PRODUCTIONS

AL 9585
(AL 9585 SB)
(P) 1982 ARISTA RECORDS, INC.

SIDE 2
33 1/3 RPM

DIONNE WARWICK

FRIENDS IN LOVE

1. MORE THAN FASCINATION (4:02)
   (Tom Snow)

2. GOT YOU WHERE I WANT YOU (3:38)
   Dionne Warwick and Johnny Mathis
   (Candy Parton, Jim Andron)

3. WITH A TOUCH (4:40)
   (Stevie Wonder)

4. WHAT IS THIS (3:58)
   (Myra Waters, Jay Graydon)

5. A LOVE SO RIGHT (3:55)
   (Gloria Sklerov, Harry Lloyd)

PRODUCED BY JAY GRAYDON FOR GARDEN RAKE PRODUCTIONS

QUIERO VERTE A MI LADO

ROBERTO CARLOS

Español

CYS 1439
CAYTRONICS
STEREO
Playable on Monaural Equipment



LADO 1

QUIERO VERTE A MI LADO

JUEGO DE DAMAS

ES PRECISO SABER VIVIR

USTED

DESPEDIDA

YO TE RECUERDO

LADO 2

RESUMEN

TERNURA ANTIGUA

EL PORTON

YO SOLO QUIERO

EL TIEMPO BORRARA

COMO ES GRANDE
MI AMOR POR TI

CYS 1439

CAYTRONICS

STEREO
Playable on
Monaural Equipment

QUIERO VERTE A MI LADO

ROBERTO CARLOS

En Español



LADO 1

QUIERO VERTE A MI LADO
diPaula - B. M. McCluskey

JUEGO DE DAMAS
Isolda - M. Carlos - B. M. McCluskey

ES PRECISO SABER VIVIR
R. Carlos - E. Carlos - B. M. McCluskey

USTED
R. Carlos - E. Carlos - B. M. McCluskey

DESPEDIDA
R. Carlos - E. Carlos - B. M. McCluskey

YO TE RECUERDO
Armando Manzanero

LADO 2

RESUMEN
M. Marcos - E. Barbosa - B. M. McCluskey

TERNURA ANTIGUA
J. Ribamar - Duran - B. McCluskey

EL PORTON
R. Carlos - E. Carlos - B. M. McCluskey

YO SOLO QUIERO
R. Carlos - E. Carlos - B. M. McCluskey

EL TIEMPO BORRARA
Paulo Cesar Barros - Getulio Cortes

COMO ES GRANDE MI AMOR POR TI
Roberto Carlos

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CAYTRONICS
Available On 8-Track Cartridge Tape

Spirit Of Love-n-Action, Inc.

Proudly Presents

"New Life"

featuring

The Magic Message of Olivia Branch Walker



SFG - 55030

S.O.L.N.A. INC.
RECORDS

Spirit Of Love-n-Action, Inc.

Proudly Presents

"New Life"

featuring

The Magic Message of Olivia Branch Walker

Shurfine Gospel RECORD COMPANY, INC.

SFG - 55030

"New Life"

The road is long and crowded with many persons who have endeared themselves in the love and labors to bring Gospel Music to the public; and few have even brought excessive meanings and manners in music messages that have won their way into the hearts and minds through the listening ear.

Every now and then there is one of the few that will live with the rich and warm memories that reveal the person, the pain, the principles, and their life long practices. These are those that reach out in magnetic simplicity to capture, convict, and even convert the in-and-out, the up-and-down in the strange style and its steering strength!

Here you have all of the life of Sister Olivia Branch Walker in dedication, sincerity, and tribulations motivated by years of laboring in learning music, people, and God.

The wide scope of musical experiences, the excruciating pain with people, the patient wait on time and God are conveyed in the writer, composer, arranger, music player, and the gifted voice come together with a group of dedicated Christian talent to release to the world. A New Birth, A New Life, and an array of new songs that will live in the hearts of all those who shall share these songs on this LP! Many great and wonderful people have longed to hear this unique and powerful gifted voice, such as: First Lady Rosalynn Carter, Rev. Dr. Jesse Jackson, Yolanda King, Dr. Harry S. Wright, the late Dr. John Hill Westbrook, Dr. E. V. Hill, E. E. Stafford, Robert H. Wilson, Congressman Mickey Leland, Mayor Andrew Young to name a few.

The voices of the P. M. B. C. Inspirational Choir along with Sister Monica Boney and The B. T. Cherriettes who gave a great contribution to make this possible.



The B. T. CHERRIETTES

SIDE 1		SIDE 2	
NEW LIFE - O. B. Walker	4:01	HE MAY NOT COME - O. B. Walker	4:04
PO' PILGRIM - Arr. Spiritual	5:31	HOLD ON - Arr. Spiritual	3:22
GOD CAN - Berry	2:50	WHY COMPLAIN - O. B. Walker	5:19
SECOND CHANCE - Berry	3:27	TELL IT - Fry	3:22
BEARING UP THE CROSS - O. B. Walker	4:29	GOD BLESS AMERICA - O. B. Walker	3:04

New Life
Bearing Up The Cross
He May Not Come
Why Complain

Words and Music Arranged by
Olivia Branch Walker

Soloists:
Deacon Albert Evans
Sister Carolyn Traylor
Sister Janice Wright

New Life
Olivia B. Walker
is a copyright of
Spirit of Love, Inc.
S.O.L.N.-A Inc.
3721 Tierwester
Houston, Texas 77004 1984

Music/Comp./Arr. By — O.B. Walker
Words Written By — I.S. Walker
Recorded By — A.C.A. Recording
Designed By — I.S. Walker
Published By — West Chase Pub.
Produced By — S.O.L.N. — A.
Distributed By — S.O.L.N. — A.
Executive Producer — I.S. Walker
Photographer: Ivan Revis
Bus. 733-3064
Res. 733-3197

Inspirational Choir
of P.M.B.C.
B. T. Cherriettes
Pianist: Olivia B. Walker
Organist: Jackie Chambers
Bass Guitar: Gary Brown
Drummer: Brent Gilmore

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DAILY PLANNET

SIDE A
WE LIKE TO PARTY (VOCAL REMIX)
WE LIKE TO PARTY (VOCAL REMIX INSTRUMENTAL)
WE LIKE TO PARTY (ORIGINAL)

SIDE B
CONTINUOUS (REMIX)
CONTINUOUS (REMIX INSTRUMENTAL)
WE LIKE TO PARTY (ORIGINAL INSTRUMENTAL)

WE LIKE TO PARTY
PRODUCED BY DOUG INFINITE FOR
INFINITE ENTERTAINMENT
WRITTEN BY K. BUNKLEY / K. BUNKLEY
MIXED BY MIKE HARI
@ ROSEBUD RECORDINGS
SKOKIE,IL

CONTINUOUS (REMIX)
PRODUCED BY HIS-PANIK FOR MOLEMEN
WRITTEN BY K. BUNKLEY / K. BUNKLEY
SCRATCHES BY NORMAN ROCKWELL
MIXED BY MIKE HARI
ROSEBUD RECORDINGS
SKOKIE, IL

ARTWORK/DESIGN AND LAYOUT BY STEZO (STEEZO@HOTMAIL.COM)

WWW.ALLNATURALHIPHOP.COM

THE DAILY PLANNET SAYS THANKS AND SENDS BLESSINGS TO OUR SEEDS ASHETON SARAH FARROW-BUNKLEY & ZOE LANE BUNKLEY, VERA BUNKLEY OUR MOM TEASHA BUNKLEY, OUR GRANDPARENTS EDDIE & EULA JORDAN & THE WHOLE GARY INDIANA FAMILY

SPECIAL THANKS TO ANDY C (GOOD LOOKING FOR ALL YOUR HELP BRO) & NORMAN ROCKWELL FOR THE CUTS

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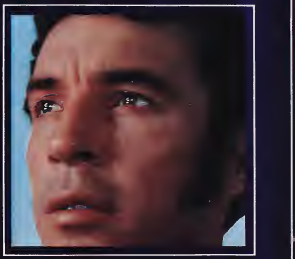
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cariño
DBL1-5068

HAZME UNA SEÑAL

ROBERTO JORDAN







SUSANA • PALABRAS
SOY UN CREYENTE
COMO TE QUIERO
EL JUEGO DE SIMON
JUNTOS ESTA NOCHE
MUCHACHA BONITA
JUNTOS FELICES
LA CHICA DE
LOS OJOS CAFES

CARIÑO DBL1-5068
Efecto estereofónico logrado electronicamente

ROBERTO JORDAN



LADO A

HAZME UNA SEÑAL
"Gimme Little Sign"
(Smith - Hooven - Winn - Okamura)

SUSANA
"Susan"
(J. Holvay - G. Belshier - J. Guercio - Okamura)

SOY UN CREYENTE
"I'm A Believer"
(N. Diamond - Okamura)

PALABRAS
"Words"
(B. Gibb - R. Gibb - M. Gibb - Okamura)

COMO TE QUIERO
"Birds Of A Feather"
(Joe South - Okamura)

1, 3 y 5 con LOS ZIGNOS
2 y 4 Orquesta PPX



La Nueva Ola se había quedado sin representantes, porque los valores jóvenes que surgieron al iniciarse esta etapa musical, ya son adultos y no surgían figuras de verdadero arrastre que los sustituyeran. Por eso, el advenimiento de Roberto Jordán ha sido recibido con gran beneplácito por la juventud, que ya tiene un paladín para enfrentarse a los viejos valores que pierden sus fueros.
Surgido apenas hace algunos meses de una fiesta familiar en donde fué escuchado por el compositor y catedrático Rafael Cárdenas, quien lo recomendó a RCA Victor, Roberto Jordán es ya un ídolo entre la joven fanaticada de Guadalajara, Monterrey, toda la frontera norte de México y particularmente el Distrito Federal en donde existen ya seis clubes de admiradoras de su estilo.
Dueño de una cultura universitaria, alto, de magnífica figura, Roberto se ha impuesto ya no solo como cantante sino como actor cinematográfico también.
Hazme una señal, canción con la que se diera a conocer en forma definitiva, parece ser como un amuleto, como si la suerte le hubiera hecho la señal de "Adelante" en la conquista del exigente público de México.



LADO B

EL JUEGO DE SIMON
"Simon Says"
(E. Chiprut - Okamura)

JUNTOS ESTA NOCHE
"Let's Spend The Night Together"
(Jagger - Richards - Okamura)

MUCHACHA BONITA
"Cry Like A Baby"
(Penn - Oldman - Okamura)

JUNTOS FELICES
"Happy Together"
(G. Bonner - A. Gordon - Okamura)

LA CHICA DE LOS OJOS CAFES
"Brown Eyed Girl"
(V. Morrison - Okamura)

1 y 4 con LOS ZIGNOS
2 con LOS DUG'S DUG'S
3 y 5 Orquesta PPX



dynaflex es la marca fábrica de RCA para un nuevo desarrollo en la manufactura de discos que proporciona una superficie más suave y queda, y une capacidad mejor para reproducir el sonido musical. Este disco de peso liviano elimina también virtualmente el abarquillamiento y el deslizarse del plato.

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Gerald Pezzi
SINGS 12 LOVE SONGS
For You Alone

Gerald Pezzi Sings



Recorded at
Stevens Studios, Stockton, CA

Recording and Mixing Engineer
Bill Stevens

Electric Piano
Wylie Moffatt

Bass
Rick Duncan

String Synthesizer
Wylie Moffatt

Special String Arrangements
Wylie Moffatt

Graphics
Wayne L. Field

Produced by
Gerald Pezzi

SIDE 1

AND I LOVE YOU SO
(McLean) (BMI 3:05)

FEELINGS
(Albert) (ASCAP 3:15)

YOU LIGHT UP MY LIFE
(Brooks) (ASCAP 2:50)

MORE
(Ortolani, Olivero, Newell) (BMI 3:25)

JOEY, JOEY, JOEY
(Loesser) (ASCAP 3:10)

THE IMPOSSIBLE DREAM
(Leigh, Dorion) (ASCAP 2:05)

SIDE 2

FOR YOU ALONE
(Geehl, O'Reilly) (ASCAP 2:10)

BELOVED
(Brodszky, Webster) (ASCAP 3:05)

BECAUSE YOU'RE MINE
(Brodszky, Cahn) (ASCAP 3:15)

THIS NEARLY WAS MINE
(Rodgers, Hammerstein) (ASCAP 4:10)

BE MY LOVE
(Brodszky, Cahn) (ASCAP 2:45)

AND THIS IS MY BELOVED
(Wright, Forrest) (ASCAP 2:50)

My deepest appreciation goes to all those who helped me with this album: Wylie Moffatt, Maurita Thornburgh, Henrietta Pelto, Roweno Richetti, Marvin Hayes, and especially my parents, Leroy and Antoinette Pezzi.

For You Alone

Love Songs and Folk Music of Spain

THE MOORISH GUITARS OF THE LATE

OTELLO CASANOCHES



Vernon records

V-515

Love Songs and Folk Music of Spain

THE MOORISH GUITARS OF THE LATE OTELLO CASANOCHES

The Moorish influence in Spain is apparent in the delicate lace-like architecture, the many beautifully formed fountains used to cool the air and entice the eye, and the creation of the guitar — used to portray and communicate the most passionate of emotions in the form of the most universal expression: music. It is a well known and accepted fact that so much of Spain has deep Moorish affinities and this reflection is further illustrated in much of the music of Mexico and Latin America.

That this music has much of its origins in the days of the early wanderings of the gypsies through Iberia may be taken for granted. For a full appreciation of the music in this album, which presents the works of the late Otello Casanoches, the Moor, a seeking into the musical history of Spain will focus much illumination towards this end. Many volumes have been written about the origins of flamenco, which, in its many forms, has so much influence on the music performed by Casanoches, the Moor. Such study necessitates the visiting and exploration of all the regions of Spain and unceasing search through the Balearic Islands as well. This study has produced many interesting facts relating to the field of folklore—for from these origins came the music we hear today. The term, flamenco, for example is not a simple one to pin down. Much exists on the derivationof the name itself. There is belief that it is a name applied to the gypsies who ceased their wanderings to settle in Andalusia. This occured during the reign of Charles I of Spain and during the wars, in Flanders. Further belief exists that "Flamenco" can be traced to an Arabic origin. This further lends credence to certain Hebrew affinities found in the music of Spain. In Arabic "Fel-Lah-Mangu" means "Singing Farmhand", and farm hands and their songs would be: Felahikeem. It is also historically established fact that the gypsies of the early 1800's in Spain were also called "Egyptians" — and known as Flamencos. Don Manuel Garcia Matos of the Royal Conservatory of Music in Madrid, has pointed out in his writings that until the reign of Charles III in Spain, the word "Flamenco" enjoyed little or no usage. It was in approximately the years 1440-1460 that the gypsies came to Spain. Their singing and dancing became known and appreciated by the Spanish and the visitors to Spain, so in turn, brought back with them to their own lands, the music and in some cases, the gypsy performers themselves. The songs that became so much a part of the music of Spain, told of their former wanderings, loves and then events of the day as the gypsy became integrated in a larger sense with their environment. The various influences at work in an art form tend to create newer shapes and mutations Within this area of the flamenco influence, there are many variations which have exact identification. There is, for example, the Tonas, which are popular songs the gypsies probably adapted from the folk songs of the various regions of Spain. There are the Soleares, the Debla, the Carceleras, La Cana, Flemenco, Martinete and several others that would require more space than allotted here to properly describe in detail. Of all, the two more popular forms would be the polo and seguidilla. It is worth researching for the dedicated music lover, inasmuch as the various music and song forms of this area of art is a fascination in itself. For example, at one time the word "jondo" came into use to describe the songs of a greater depth of sentiment. Jondo is Andalusian phonetic for the word "hondo", which is from the Spanish word "hondura", meaning "depth". Therefore jondo has a use where very emotional feeling is reflected or implied in a song.

Many of the brilliant exponents of the type of music in this album appeared in the cafes and concert halls in Spain. Some of the very well known performers included such artists as Juan Pelao, Curro Duerse, El Marruro, and El Cajo Pinea, who were all gypsies.

Such non gypsies as Paco el Sevillano and Silverio Franconeti, received great acclaim and contributed much to the constant regeneration of interest in this music throughout the world.

While this album is concerned only with instrumental interpretations of the music of Spain, the lyricism in the melody itself requires no vocal effort at all to convey the emotion and expression that flows from the heart of the music itself. That the music of these now classical guitar pieces will appeal to all lovers of beautiful music is assured. We at Vernon Records are fortunate and proud to present the brilliance of such as Casanoches and his Moorish Guitars in this album. It represents truly a work of art and perhaps will bring you much closer to the beautiful music created in Spain.

GEORGE ALPERT

SIDE 1

Amor En Espana
Land of Sunsets
Madrid
Flores De Espana
Neblina Nevada
Andalusia

SIDE 2

Fiesta Brava
Pyrenees
Valencia Linda
Adelita
Sand of Costa Brava
Recuedos De La Alhambra

photograph: MICHAEL ALBERT

DESIGN/RONALD L. SEVMOUR

This recording has been produced and manufactured under the most modern recording technique of our time. The recording and production techniques all follow standard RIAA specifications. Ampex Tape Recorder Model 300-2 utilizing Telefunken, Electro-Voice and Altec microphones were employed in the recording. Masters were cut on a fully automatic Scully Lathe employing variable pitch and depth. The frequency range of all M/M records is 25CPS to 20,000CPS a range that affords a richness in tonal qualities presented only in the most expensive recordings. Therefore because of the fine technical equipment used in the recording of these masters, one is assured of the most faithful reproduction in the transfer from original recording to the final masters used for processing.

MOUNT VERNON MUSIC, INC.
MOUNT VERNON, NEW YORK

Vernon records

515

AJAZ
205

JIMMY DORSEY

in Disco Order, Volume 13



April 9, 1940
May 10, 1940

JIMMY DORSEY
in Disco Order, Volume 13

AJAZ 205

SIDE ONE :

(APRIL 9, 1940 – MAY 10, 1940)

Personnel :

NATE KAZEBIER, JOHNNY NAPTON, SHORTY SOLOMON (tp) JERRY ROSA, SONNY LEE, DON MATTESON (tb) JIMMY DORSEY (cl/as) MILT YANER (as) SAM RUBINOWITCH (as/bar) CHARLIE FRAZIER, HERB HAYMER, JOE LIPPMAN (p) ROC HILLMAN (g) JACK RYAN (b) BUDDY SCHUTZ (d)

APRIL 9, 1940 :

1. LET ME DREAM (Vocal by Bob Eberly)

* GUY SMITH REPLACES HILLMAN.

APRIL 17, 1940 :

2. LITTLE CURLY HAIR IN A HIGH CHAIR (Vocal by Helen O'Connell).
3. THE BREEZE AND I (Vocal by Bob Eberly, arranged by Toots Camarata).
4. POOR BALLERINA (Vocal by Bob Eberly)
5. LET THERE BE LOVE (Vocal by Bob Eberly).

APRIL 30, 1940 :

6. LATINS KNOW HOW
7. FOOLS FALL IN LOVE (Vocal by Bob Eberly).

SIDE TWO :

SIDE TWO : *Sessions continues*

1. HEAR MY SONG VIOLETTA (Vocal by Bob Eberly).
2. DEVIL MAY CARE (Vocal by Bob Eberly).
3. CONTRASTS (theme) (arranged by Toots Camarata)
4. BLUE (And Broken Hearted) (Vocal by Bob Eberly & Helen O'Connell).

MAY 10, 1940

5. I CAN'T RESIST YOU (Vocal by Bob Eberly)
6. HOW CAN I EVER BE ALONE (Vocal by Bob Eberly).
7. I LOVE TO WATCH THE MOONLIGHT (Vocal by Helen O'Connell).

PHOTO COVER : FROM COLLECTION OF JACK RODEN.

OTHER AVAILABLE AJAZ RECORDS

LP-201 CHARLIE BARNET IN DISCO ORDER, VOLUME 19
LP-202 CLAUDE THORNHILL IN DISCO ORDER, VOLUME 1
LP-203 GENE KRUPA IN DISCO ORDER, VOLUME 16
LP-204 JAN SAVITT IN DISCO ORDER, VOLUME 5
LP-205 JIMMY DORSEY IN DISCO ORDER, VOLUME 13
LP-206 BOB CROSBY IN DISCO ORDER, VOLUME 7

AJAZ RECORDS INC.
BOX 1076
ZEPHYRHILLS, FLA. 33599

AJAZ-237

Jimmy Dorsey In Disco Order

volume 17

April 29, 1941 - September 2, 1941



Jimmy Dorsey In Disco Order

volume 17

April 29, 1941 - September 2, 1941

ALSO AVAILABLE ON AJAZ . . .
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Jimmy Dorsey In Disco Order, Volume 13 ..... LP-205
Bob Crosby In Disco Order, Volume 7 ..... LP-206
Woody Herman In Disco Order, Volume 13 ..... LP-207
Count Basie In Disco Order, Volume 9 ..... LP-208
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Count Basie In Disco Order, Volume 10 ..... LP-216
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Bob Crosby In Disco Order, Volume 9 ..... LP-222
Woody Herman In Disco Order, Volume 15 ..... LP-223
Count Basie In Disco Order, Volume 11 ..... LP-224
Charlie Barnet In Disco Order, Volume 22 ..... LP-225
Claude Thornhill In Disco Order, Volume 4 ..... LP-226
Gene Krupa In Disco Order, Volume 19 ..... LP-227
Jan Savitt In Disco Order, Volume 8 ..... LP-228
Jimmy Dorsey In Disco Order, Volume 16 ..... LP-229
Bob Crosby In Disco Order, Volume 10 ..... LP-230
Woody Herman In Disco Order, Volume 16 ..... LP-231
Count Basie In Disco Order, Volume 12 ..... LP-232
Charlie Barnet In Disco Order, Volume 23 ..... LP-233
Claude Thornhill In Disco Order, Volume 5 ..... LP-234
Gene Krupa In Disco Order, Volume 20 ..... LP-235
Jan Savitt In Disco Order, Volume 9 ..... LP-236
Jimmy Dorsey In Disco Order, Volume 17 ..... LP-237
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Woody Herman In Disco Order, Volume 17 ..... LP-239

AJAZ RECORDS, INC.
BOX 1076
ZEPHYRHILLS, FLORIDA 33599

Side One:

Personnel

Jimmy Campbell, Nate Kazebier, Shorty Solomson (tp) Al Jordan, Sonny Lee, Phil Washburne (tb) Jimmy Dorsey (cl/as) Milt Yaner, Frank Lagone (as) Charlie Frazier, Don Hammond (ts) Joe Lippman (p) Guy Smith (g) Jack Ryan (b) Buddy Schutz (d)

April 29, 1941

1. Bar Babble
2. All Alone And Lonely *(Vocal by Bob Eberly)*

May 19, 1941

3. Isle Of Pines *(Vocal by Bob Eberly)*
4. Time Was *(Vocal by Bob Eberly and Helen O'Connell)*
5. Be Fair *(Vocal by Bob Eberly)*
6. Embraceable You *(Vocal by Helen O'Connell)*
7. Fingerbustin'

Side Two:

August 1, 1941

1. Jim *(Vocal by Bob Eberly and Helen O'Connell)*
2. A New Shade Of Blue *(Vocal by Bob Eberly)*
3. Charleston Alley *(Arranged by Joe Lippman)*
4. Moonlight Masquerade *(Vocal by Bob Eberly)*
5. The Spirit's Got Me *(Vocal by Bob Eberly)*
6. Wasn't It You *(Vocal by Bob Eberly)*

September 2, 1941

7. If You Only Knew *(Vocal by Bob Eberly)*

AJAZ-237

800331

JIMMY DORSEY IN DISCO ORDER, VOLUME 17 - SIDE 2

AJAZ 245

JIMMY DORSEY IN DISCO ORDER

Volume 18



From the collection of Jack Roden

AJAZ 245

Jimmy Dorsey In Disco Order, Volume 18

September 2, 1941 - December 10, 1941

ALSO AVAILABLE ON AJAZ . . .
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Charlie Barnet In Disco Order, Volume 19 ..... LP-201
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Jimmy Dorsey In Disco Order, Volume 13 ..... LP-205
Bob Crosby In Disco Order, Volume 7 ..... LP-206
Woody Herman In Disco Order, Volume 13 ..... LP-207
Count Basie In Disco Order, Volume 9 ..... LP-208
Charlie Barnet In Disco Order, Volume 20 ..... LP-209
Claude Thornhill In Disco Order, Volume 2 ..... LP-210
Gene Krupa In Disco Order, Volume 17 ..... LP-211
Jan Savitt In Disco Order, Volume 6 ..... LP-212
Jimmy Dorsey In Disco Order, Volume 14 ..... LP-213
Bob Crosby In Disco Order, Volume 8 ..... LP-214
Woody Herman In Disco Order, Volume 14 ..... LP-215
Count Basie In Disco Order, Volume 10 ..... LP-216
Charlie Barnet In Disco Order, Volume 21 ..... LP-217
Claude Thornhill In Disco Order, Volume 3 ..... LP-218
Gene Krupa In Disco Order, Volume 18 ..... LP-219
Jan Savitt In Disco Order, Volume 7 ..... LP-220
Jimmy Dorsey In Disco Order, Volume 15 ..... LP-221
Bob Crosby In Disco Order, Volume 9 ..... LP-222
Woody Herman In Disco Order, Volume 15 ..... LP-223
Count Basie In Disco Order, Volume 11 ..... LP-224
Charlie Barnet In Disco Order, Volume 22 ..... LP-225
Claude Thornhill In Disco Order, Volume 4 ..... LP-226
Gene Krupa In Disco Order, Volume 19 ..... LP-227
Jan Savitt In Disco Order, Volume 8 ..... LP-228
Jimmy Dorsey In Disco Order, Volume 16 ..... LP-229
Bob Crosby In Disco Order, Volume 10 ..... LP-230
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Charlie Barnet In Disco Order, Volume 23 ..... LP-233
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Jan Savitt In Disco Order, Volume 9 ..... LP-236
Jimmy Dorsey In Disco Order, Volume 17 ..... LP-237
Bob Crosby In Disco Order, Volume 11 ..... LP-238
Woody Herman In Disco Order, Volume 17 ..... LP-239
Count Basie In Disco Order, Volume 13 ..... LP-240
Gene Krupa In Disco Order, Volume 21 ..... LP-241
Claude Thornhill In Disco Order, Volume 6 ..... LP-242
Charlie Spivak In Disco Order, Volume 1 ..... LP-243
Jan Savitt In Disco Order, Volume 10 ..... LP-244
Jimmy Dorsey In Disco Order, Volume 18 ..... LP-245

SIDE ONE:
Personnel:
Nate Kazebier, Jimmy Campbell, Shorty Solomson, Ray Anthony (tp) Al Jordan, Sonny Lee, Phil Washburne (tb) Jimmy Dorsey (cl as) Milt Yaner, Frank Lagone (as) Don Hammond, Charlie Frazier (ts) Joe Lippman (p) Guy Smith (g) Jack Ryan (b) Buddy Schutz (d)
September 2, 1941
1. What Makes Sammy Run *(Arranged by Toots Camarata)*

2. It Happened In Hawaii *(Vocal by Bob Eberly and Helen O'Connel)*

3. Tropical Magic *(Vocal by Bob Eberly)*

October 9, 1941
4. Any Bonds Today *(Vocal by Bob Eberly and Helen O'Connel)*

5. Magic Of Magnolias *(Vocal by Bob Eberly)*

6. Day Dreams *(Vocal by Bob Eberly)*

December 3, 1941
7. This Is No Laughing Matter *(Vocal by Bob Eberly, arranged by Toots Camarata)*

SIDE TWO: Session Continues
1. The White Cliffs Of Dover *(Vocal by Bob Eberly, arranged by Toots Camarata)*

2. I Got It Bad (And That Ain't Good) *(Vocal by Helen O'Connel, arranged by Joe Lippman)*

3. I Said No *(Vocal by Helen O'Connel and Bob Eberly, arranged by Toots Camarata)*

4. Drop Me A Line *(Vocal by Helen O'Connel)*

Allan Ruess (g) replaces Smith.

December 10, 1941
5. I Remember You *(Vocal by Bob Eberly)*

6. Not Mine *(Vocal by Bob Eberly and Helen O'Connel, arranged by Toots Camarata)*

7. Arthur Murray Taught Me Dancing In A Hurry *(Vocal by Helen O'Connel, arranged by Toots Camarata)*

AJAZ RECORDS INC.
BOX 1076
ZEPHYRHILLS, FLA. 33599

800615

JIMMY DORSEY

IN DISCO ORDER

Volume 10

June 16, 1939 - August 14, 1939



AJAX-156

SIDE ONE

Personnel:

Ralph Muzzillo, Shorty Sherock, Cy Baker(tp) Bobby Byrne, Sonny Lee, Don Matteson(tb)
Milt Yaner, Sam Rubinowitch(as) Jimmy Dorsey(cl/as) Charlie Frazier, Herbie Haymer(ts)
Freddie Slack(p) Roc Hillman(g) Jack Ryan(b) Ray McKinley(d)

JUNE 16, 1939

1. **BACK TO BACK** (Vocal by Helen O'Connell)
2. **STAIRWAY TO THE STARS** (Vocal by Bob Eberly)
3. **THE LAMP IS LOW** (Vocal by Bob Eberly)

Buddy Schutz(d) replaces McKinley

JUNE 23, 1939

4. **IN THE MIDDLE OF A DREAM**
(Vocal by Helen O'Connell, Arranged by Toots Camarata)
5. **BEGONE** (Vocal by Helen O'Connell, Arranged by Toots Camarata)
6. **RENDEZVOUS TIME IN PAREE** (Vocal by Bob Eberly.
Arranged by Toots Camarata)
7. **IS IT POSSIBLE?** (Vocal by Helen O'Connell)

SIDE TWO

Session Continues

1. **BODY AND SOUL** (Vocal by Bob Eberly)

JULY 14, 1939

2. **A MAN AND HIS DREAM** (Vocal by Bob Eberly)
3. **THE JUMPIN' JIVE (Jim Jam Jump)** (Vocal by Helen O'Connell)
4. **DIXIELAND DETOUR** (Arranged by Toots Camarata)
5. **GO FLY A KITE** (Vocal by Helen O'Connell)

AUGUST 14, 1939

6. **ONE SWEET LETTER FROM YOU** (Vocal by Helen O'Connell)
7. **SO MANY TIMES** (Vocal by Bob Eberly)

ABOUT AJAX RECORDS

Ajax was formed with the collector in mind. We are not out to compete with the large companies but we feel that the collectors want this music available. We hope it will stimulate the record companies to do something along this line. Unfortunately they have not seen fit to keep the masters and the documentation in always the best surroundings and in many cases, completeness is lacking. We will put out a limited number of these LPs and we will try to obtain the best copies available and even though some are pretty scratchy, keep tittering to a minimum, Let's hear from some of you collectors out there that have large 78 collections and might be able to help along these lines.

760842

JIMMY DORSEY

IN DISCO ORDER

Volume 10

June 16, 1939 - August 14, 1939

AJAX-156

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GENE KRUPA IN DISCO ORDER, Volume One 1935-1938	AJAX 101
WOODY HERMAN IN DISCO ORDER, Volume One 1936-1937	AJAX 102
JIMMY DORSEY IN DISCO ORDER, Volume One 1935-1936	AJAX 103
CHARLIE BARNET IN DISCO ORDER, Volume One 1933-1936	AJAX 104
GENE KRUPA IN DISCO ORDER, Volume Two 1938	AJAX 105
CHARLIE BARNET IN DISCO ORDER, Volume Two 1936-1937	AJAX 106
JOHNNY HODGES IN DISCO ORDER, Volume One 1937-1938	AJAX 107
JOHNNY HODGES IN DISCO ORDER, Volume Two 1938-1939	AJAX 108
WOODY HERMAN IN DISCO ORDER, Volume Two 1937	AJAX 109
GENE KRUPA IN DISCO ORDER, Volume Three	AJAX 110
GENE KRUPA IN DISCO ORDER, Volume Four 1939	AJAX 111
WILL BRADLEY IN DISCO ORDER, Volume One 1939	AJAX 112
JAN SAVITT IN DISCO ORDER, Volume One 1937-1938	AJAX 113
JIMMY DORSEY IN DISCO ORDER, Volume Two 1936	AJAX 114
WILL BRADLEY IN DISCO ORDER, Volume Two 1939-1940	AJAX 115
JOHNNY HODGES IN DISCO ORDER, Volume Three 1939	AJAX 116
JIMMY DORSEY IN DISCO ORDER, Volume Three 1936-1937	AJAX 117
JIMMY DORSEY IN DISCO ORDER, Volume Four 1937	AJAX 118
WILL BRADLEY IN DISCO ORDER, Volume Three 1940	AJAX 119
JOHNNY HODGES, Volume Four	AJAX 120
GENE KRUPA IN DISCO ORDER, Volume Five 1939	AJAX 121
GENE KRUPA IN DISCO ORDER, Volume Six	AJAX 122
WOODY HERMAN IN DISCO ORDER, Volume Three	AJAX 123
JIMMY DORSEY IN DISCO ORDER, Volume Five	AJAX 124
GENE KRUPA IN DISCO ORDER, Volume Seven	AJAX 125
COUNT BASIE IN DISCO ORDER, Volume One	AJAX 126
GENE KRUPA IN DISCO ORDER, Volume Eight	AJAX 127
JIMMY DORSEY IN DISCO ORDER, Volume Six	AJAX 128
COUNT BASIE IN DISCO ORDER, Volume Two	AJAX 129
GENE KRUPA IN DISCO ORDER, Volume Nine	AJAX 130
WILL BRADLEY IN DISCO ORDER, Volume Four	AJAX 131
GENE KRUPA IN DISCO ORDER, Volume Ten 1940	AJAX 132
WOODY HERMAN IN DISCO ORDER, Volume Four 1939	AJAX 133
JIMMY DORSEY IN DISCO ORDER, Volume Seven 1938	AJAX 134
WOODY HERMAN IN DISCO ORDER, Volume Five 1939	AJAX 135
WILL BRADLEY IN DISCO ORDER, Volume Five 1940-1941	AJAX 136
COUNT BASIE IN DISCO ORDER, Volume Three 1938	AJAX 137
GENE KRUPA IN DISCO ORDER, Volume Eleven 1940-1941	AJAX 138
WOODY HERMAN IN DISCO ORDER, Volume Six 1940	AJAX 139
CHARLIE BARNET IN DISCO ORDER, Volume Sixteen 1942-1943	AJAX 140
JIMMY DORSEY IN DISCO ORDER, Volume Eight 1938-1939	AJAX 141
WILL BRADLEY IN DISCO ORDER, Volume Six 1941	AJAX 142
COUNT BASIE IN DISCO ORDER, Volume Four 1938-1939	AJAX 143
BOB CROSBY IN DISCO ORDER, Volume One 1935	AJAX 144
WOODY HERMAN IN DISCO ORDER, Volume Seven 1940	AJAX 145
GENE KRUPA IN DISCO ORDER, Volume Twelve 1941	AJAX 146
CHARLIE BARNET IN DISCO ORDER, Volume Seventeen 1944	AJAX 147
JIMMY DORSEY IN DISCO ORDER, Volume Nine 1939	AJAX 148
WILL BRADLEY IN DISCO ORDER, Volume Seven 1941	AJAX 149
COUNT BASIE IN DISCO ORDER, Volume Five 1939	AJAX 150
BOB CROSBY IN DISCO ORDER, Volume Two 1935-1936	AJAX 151
JAN SAVITT IN DISCO ORDER, Volume Two 1938	AJAX 152
WOODY HERMAN IN DISCO ORDER, Volume Eight 1940	AJAX 153
GENE KRUPA IN DISCO ORDER, Volume Thirteen, 1941	AJAX 154
CHARLIE BARNET IN DISCO ORDER, Volume 18	AJAX 155
JIMMY DORSEY IN DISCO ORDER, Volume 10, 1939	AJAX 156
COUNT BASIE IN DISCO ORDER, Volume 6, 1939	AJAX 157

AJAX MUSIC CORPORATION
BOX 415
CRYSTAL SPRINGS, FLORIDA 33524

Jimmy Dorsey In Disco Order, Volume 12

November 3, 1939 — April 9, 1940



AJAX-172

Jimmy Dorsey In Disco Order, Volume 12

November 3, 1939 — April 9, 1940

SIDE ONE:

Personnel:
Ralph Muzzillo, Shorty Sherock, Cy Baker(tp) Bobby Byrne, Sonny Lee, Don Matteson(tb) Milt Yaner, Sam Rubinowitch (as) Jimmy Dorsey(cl/as) Charlie Frazier, Herbie Haymer(ts) Joe Lippman(p) Roc Hillman(g) Jack Ryan(b) Buddy Schutz(d)

November 3, 1939:

1. **MY SILENT MOOD**
   (Vocal by Bob Eberly)
2. **YOU'RE A LUCKY GUY**
   (Vocal by Helen O'Connell)
3. **TOMORROW NIGHT**
   (Vocal by Bob Eberly)
4. **MAJOR AND MINOR STOMP**
   (Arranged by Joe Lippman)

November 27, 1939:

5. **NOW YOU KNOW**
   (Vocal by Bob Eberly)
6. **DO IT AGAIN**
   (Vocal by Bob Eberly and Helen O'Connell)
7. **RIGAMAROLE**

SIDE TWO: Session continues

1. **SWAMP FIRE**
2. **CHEROKEE**

December 5, 1939:

3. **KEEP A KNOCKIN'**
   (Vocal by Helen O'Connell and ensemble)

Nate Kazebier, Johnny Napton, Shorty Solomon(tp) Jerry Rosa, Sonny Lee, Don Matteson(tb) Jimmy Dorsey(cl/as) Milt Yaner(as) Sam Rubinowitch(as/bar) Charlie Frazier, Herbie Haymer(ts) Joe Lippman(p) Roc Hillman(g) Jack Ryan(b) Buddy Schutz(d)

April 9, 1940:

4. **I BOUGHT A WOODEN WHISTLE**
   (Vocal by Helen O'Connell)
5. **ONLY A ROSE**
   (Vocal by Bob Eberly)
6. **SIX LESSONS FROM MADAME LA ZONGA**
   (Vocal by Helen O'Connell)
7. **BOOG IT**
   (Vocal by Helen O'Connell and ensemble)

AJAX-172
790127

AJAX MUSIC CORPORATION
BOX 415
CRYSTAL SPRINGS, FLORIDA 33524

ABOUT AJAX RECORDS

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OTHER AJAX RECORDS AVAILABLE

GENE KRUPA IN DISCO ORDER, Volume One 1935-1938	AJAX 101
WOODY HERMAN IN DISCO ORDER, Volume One 1936-1937	AJAX 102
JIMMY DORSEY IN DISCO ORDER, Volume One 1935-1936	AJAX 103
CHARLIE BARNET IN DISCO ORDER, Volume One 1933-1936	AJAX 104
GENE KRUPA IN DISCO ORDER, Volume Two 1938	AJAX 105
CHARLIE BARNET IN DISCO ORDER, Volume Two 1936-1937	AJAX 106
JOHNNY HODGES IN DISCO ORDER, Volume One 1937-1938	AJAX 107
JOHNNY HODGES IN DISCO ORDER, Volume Two 1938-1939	AJAX 108
WOODY HERMAN IN DISCO ORDER, Volume Two 1937	AJAX 109
GENE KRUPA IN DISCO ORDER, Volume Three	AJAX 110
GENE KRUPA IN DISCO ORDER, Volume Four 1938	AJAX 111
WILL BRADLEY IN DISCO ORDER, Volume One 1939	AJAX 112
JAN SAVITT IN DISCO ORDER, Volume One 1937-1938	AJAX 113
JIMMY DORSEY IN DISCO ORDER, Volume Two 1938	AJAX 114
WILL BRADLEY IN DISCO ORDER, Volume Two 1939-1940	AJAX 115
JOHNNY HODGES IN DISCO ORDER, Volume Three 1938	AJAX 116
JIMMY DORSEY IN DISCO ORDER, Volume Three 1936-1937	AJAX 117
JIMMY DORSEY IN DISCO ORDER, Volume Four 1937	AJAX 118
WILL BRADLEY IN DISCO ORDER, Volume Three 1940	AJAX 119
JOHNNY HODGES IN DISCO ORDER, Volume Four	AJAX 120
GENE KRUPA IN DISCO ORDER, Volume Five 1939	AJAX 121
GENE KRUPA IN DISCO ORDER, Volume Six	AJAX 122
WOODY HERMAN IN DISCO ORDER, Volume Three	AJAX 123
JIMMY DORSEY IN DISCO ORDER, Volume Five	AJAX 124
GENE KRUPA IN DISCO ORDER, Volume Seven	AJAX 125
COUNT BASIE IN DISCO ORDER, Volume One	AJAX 126
GENE KRUPA IN DISCO ORDER, Volume Eight	AJAX 127
JIMMY DORSEY IN DISCO ORDER, Volume Six	AJAX 128
COUNT BASIE IN DISCO ORDER, Volume Two	AJAX 129
GENE KRUPA IN DISCO ORDER, Volume Nine	AJAX 130
WILL BRADLEY IN DISCO ORDER, Volume Four	AJAX 131
GENE KRUPA IN DISCO ORDER, Volume Ten 1940	AJAX 132
WOODY HERMAN IN DISCO ORDER, Volume Four 1939	AJAX 133
JIMMY DORSEY IN DISCO ORDER, Volume Seven 1938	AJAX 134
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WILL BRADLEY IN DISCO ORDER, Volume Five 1940-1941	AJAX 136
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WOODY HERMAN IN DISCO ORDER, Volume Six 1940	AJAX 139
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JIMMY DORSEY IN DISCO ORDER, Volume Eight 1938-1939	AJAX 141
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COUNT BASIE IN DISCO ORDER, Volume Four 1938-1939	AJAX 143
BOB CROSBY IN DISCO ORDER, Volume One 1935	AJAX 144
WOODY HERMAN IN DISCO ORDER, Volume Seven 1940	AJAX 145
GENE KRUPA IN DISCO ORDER, Volume Twelve 1941	AJAX 146
CHARLIE BARNET IN DISCO ORDER, Volume Seventeen 1944	AJAX 147
JIMMY DORSEY IN DISCO ORDER, Volume Nine 1939	AJAX 148
WILL BRADLEY IN DISCO ORDER, Volume Seven 1941	AJAX 149
COUNT BASIE IN DISCO ORDER, Volume Five 1939	AJAX 150
BOB CROSBY IN DISCO ORDER, Volume Two 1935-1936	AJAX 151
JAN SAVITT IN DISCO ORDER, Volume Two 1938	AJAX 152
WOODY HERMAN IN DISCO ORDER, Volume Eight 1940	AJAX 153
GENE KRUPA IN DISCO ORDER, Volume Thirteen 1941	AJAX 154
CHARLIE BARNET IN DISCO ORDER, Volume Eighteen	AJAX 155
JIMMY DORSEY IN DISCO ORDER, Volume Ten 1939	AJAX 156
COUNT BASIE IN DISCO ORDER, Volume Six 1939	AJAX 157
WILL BRADLEY IN DISCO ORDER, Volume Eight 1941-1946	AJAX 158
BOB CROSBY IN DISCO ORDER, Volume Three 1936-1937	AJAX 159
WOODY HERMAN IN DISCO ORDER, Volume Nine 1940-1941	AJAX 160
GENE KRUPA IN DISCO ORDER, Volume Fourteen 1941	AJAX 161
JAN SAVITT IN DISCO ORDER, Volume Three 1938	AJAX 162
COUNT BASIE IN DISCO ORDER, Volume Seven 1939	AJAX 163
JIMMY DORSEY IN DISCO ORDER, Volume Eleven 1939	AJAX 164
BOB CROSBY IN DISCO ORDER, Volume Four 1937	AJAX 165
WOODY HERMAN IN DISCO ORDER, Volume Ten 1941	AJAX 166
GENE KRUPA IN DISCO ORDER, Volume Fifteen 1941-1942	AJAX 167
WILL BRADLEY IN DISCO ORDER, Volume Nine 1947-1963	AJAX 168
JAN SAVITT IN DISCO ORDER, Volume Four 1938-1939	AJAX 169
BOB CROSBY IN DISCO ORDER, Volume Five 1937	AJAX 170
WOODY HERMAN IN DISCO ORDER, Volume Eleven 1941	AJAX 171
JIMMY DORSEY IN DISCO ORDER, Volume Twelve 1939-1940	AJAX 172

AJAZ
LP-229

JIMMY DORSEY

IN DISCO ORDER,



VOLUME 16

February 3, 1941 - April 29, 1941

JIMMY DORSEY

IN DISCO ORDER, VOLUME 16

February 3, 1941 - April 29, 1941

SIDE ONE:

Personnel:

Jimmy Campbell, Nate Kazebier, Shorty Solomson(tp) Al Jordan, Sonny Lee, Don Matteson(tb) Jimmy Dorsey(cl/as) Milt Yaner(as) Charlie Frazier, Herbie Haymer(ts) Sam Rubinowitch(as/bar) Joe Lippman(p) Guy Smith (g) Jack Ryan(b) Buddy Schutz(d)

February 3, 1941

1. TURN RIGHT (Arranged by Joe Lippman)

March 3, 1941

2. A ROSE AND A PRAYER (Vocal by Bob Eberly)
3. AU REET (Vocal by Helen O'Connell and band)
4. MAN, THAT'S GROOVY (Vocal by Helen O'Connell)
5. ONCE AND FOR ALL (Vocal by Bob Eberly)
6. LA ROSITA (Arranged by Toots Camarata)

March 19, 1941

7. THE THINGS I LOVE (Vocal by Bob Eberly)

ALSO AVAILABLE ON AJAZ . . .
SEE YOUR LOCAL JAZZ RECORD DEALER

Charlie Barnet In Disco Order, Volume 19	LP-201
Claude Thornhill In Disco Order, Volume 1	LP-202
Gene Krupa In Disco Order, Volume 16	LP-203
Jan Savitt In Disco Order, Volume 5	LP-204
Jimmy Dorsey In Disco Order, Volume 13	LP-205
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Charlie Barnet In Disco Order, Volume 20	LP-209
Claude Thornhill In Disco Order, Volume 2	LP-210
Gene Krupa In Disco Order, Volume 17	LP-211
Jan Savitt In Disco Order, Volume 6	LP-212
Jimmy Dorsey In Disco Order, Volume 14	LP-213
Bob Crosby In Disco Order, Volume 8	LP-214
Woody Herman In Disco Order, Volume 14	LP-215
Count Basie In Disco Order, Volume 10	LP-216
Charlie Barnet In Disco Order, Volume 21	LP-217
Claude Thornhill In Disco Order, Volume 3	LP-218
Gene Krupa In Disco Order, Volume 18	LP-219
Jan Savitt In Disco Order, Volume 7	LP-220
Jimmy Dorsey In Disco Order, Volume 15	LP-221
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Woody Herman In Disco Order, Volume 15	LP-223
Count Basie In Disco Order, Volume 11	LP-224
Charlie Barnet In Disco Order, Volume 11	LP-225
Claude Thornhill In Disco Order, Volume 4	LP-226
Gene Krupa In Disco Order, Volume 19	LP-227
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Jimmy Dorsey In Disco Order, Volume 16	LP-229
Bob Crosby In Disco Order, Volume 10	LP-230

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ZEPHYRHILLS, FLORIDA 33599

SIDE TWO: Session continues

1. MY SISTER AND I (Vocal by Bob Eberly)
2. MARIE ELENA (Vocal by Bob Eberly)
3. MINNIE FROM TRINIDAD (Vocal by Helen O'Connell)
4. IN THE HUSH OF THE NIGHT
(Vocal by Bob Eberly and Helen O'Connell)
5. GREEN EYES (Vocal by Bob Eberly and Helen O'Connell)

Jimmy Campbell, Nate Kazebier, Shorty Solomson(tp) Al Jordan, Sonny Lee, Phil Washburne(tb) Jimmy Dorsey(cl/as) Milt Yaner, Frank Lagone (as) Charlie Frazier, Don Hammond(ts) Joe Lippman(p) Guy Smith(g) Jack Ryan(b) Buddy Schutz(d)

April 29, 1941

6. BLUE CHAMPAGNE (Vocal by Bob Eberly)
7. AURORA (Vocal by Helen O'Connell)

H_2O Canta para usted



Kuumba

H_2O

H_2O Canta para usted



Presentamos H_2O, la fórmula de la alegría.

H_2O, es el nombre de la orquesta de la Administración Nacional de Acueductos y Alcantarillados-ANDA.

Este conjunto, reconocido como uno de los mejores elementos musicales, nació en 1975, con el propósito de fomentar la cultura dentro del personal de la Institución. Con el tiempo fue ganando una gran aceptación, hasta colocarse entre los más aplaudidos del momento.

Como un estímulo a los trabajadores, integrantes de la orquesta, la actual dirigencia de ANDA, se ha esforzado para dar al público Centroamericano a través de la orquesta H_2O, esta variada primicia musical.

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DOS PASAJES

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The Fine Arts Quartet with *Fred Clem* viola



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The Fine Arts Quartet with *Fred Clem* viola

Quintet No. 1 in D Major

Quintet No. 2 in A Major

Quintet No 3 in G Major

Quintet No. 4 in C Major

Quintet No. 5 in B-Flat Major

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ESTEREO

SLP 1164

... A TI MEXICO

celia cruz

con la sonora de memo salamanca



TICO

A TI MEXICO

CELIA CRUZ

CON LA SONORA DE MEMO SALAMANCA

SLP 1164

LADO A		LADO B	
AFECTO Y CARIÑO (L. Frías)	2:41	CUANDO ESTOY CONTIGO (A. Manzanero)	2:23
AÑORANZA MATERNAL (J. D. Quiñones)	2:16	COMO UN VOLCAN (M. F. Porta y J. Peters)	2:10
CIERRA LOS OJOS (C. y M. Rigual)	2:08	REGRESAREMOS AL AMOR (P. Rigual)	2:35
POR ESA PUERTA (M. De Jesús)	2:11	ME ACUSAN DE ROBAR (M. De Jesús)	2:15
POTPOURRI MEXICANO No. 2 a) Rancho Alegre (F. Bermejo) b) El Cascabel (Popular)	2:07	SERENATA MULATA (B. Collazo)	2:45
MATIAS PEREZ BOOGALOO (J. D. Quiñones)	2:26	POTPOURRI MEXICANO No. 1 a) Canción Mixteca (J. L. Alvarez) b) Pénjamo (R. Méndez) c) Cucurrucucu Paloma (T. Méndez)	2:17



A TI MEXICO... "Fué el titulo que sugerí para este álbum", nos dice Celia Cruz, por que con él quiero rendir homenaje al pueblo que en el Cincuentenario de su Constitución, tanto me a dado y que a pesar de mi ausencia de 5 años no me ha olvidado, siempre me recibe con cariño y por ello le brindo yo también mi AFECTO Y CARIÑO MUSICAL.

Todo ser humano tiene una forma de entregarse y ésta forma en Celia Cruz, es la música, su voz, toda ella para su público, nos dice: "Cuando en el 48 vine a México con un grupo llamado las Mulatas de Fuego, sin tener todavía nombre, ya sentía la simpatía por parte del público y desde ése momento me entregué al público de México".

Con este retorno Celia Cruz, inicia una nueva época artística en México y es una gran satisfacción para nosotros el ofrecer a ustedes público exigente y conocedor, una serie de grabaciones lo mejor en el campo de la música tropical, con los acertadísimos arreglos musicales de Memo Salamanca entre los cuales sobresalen los Pot-pourries mexicanos y la pieza que le da inicio a este homenaje que rinde Celia Cruz, "Afecto y Cariño". Sólo podemos concluír que como el A TI MEXICO que nos brinda Celia Cruz, nosotros le brindamos a ella la más calurosa bienvenida.

ANDREA CORDOVA

LP 1164

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MEL TORME"

"SONGS FOR ANY TASTE"

IT'S ALL RIGHT WITH ME
MANHATTAN
HERE I GO AGAIN
HOME BY THE SEA
I GOT PLENTY OF NUTTIN
DE LOVELY
TENDERLY
I WISH I WERE IN LOVE AGAIN
AUTUMN LEAVES
NOBODY'S HEAD



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BCP 6031

MEL TORME'

SONGS FOR ANY TASTE

SIDE 1

IT'S ALL RIGHT WITH ME (Porter)
MANHATTAN (Rodgers-Hart)
TAKING A CHANCE ON LOVE (Duke-Fetter-Latouche)
HOME BY THE SEA (Lewing-Fetter)
I GOT PLENTY O' NUTTIN' (Gershwin-Heyward-Gershwin)

SIDE 2

DE LOVELY (Porter)
TENDERLY (Gruss-Lawrence)
I WISH I WERE IN LOVE AGAIN (Rodgers-Hart)
AUTUMN LEAVES (Mercer-Prevert-Kosma)
NOBODY'S HEART (Rodgers-Hart)

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TWO PIANOS ON BROADWAY

TIOCH DIGITAL RECORDS

Music from
la Cage aux Folles
A Chorus line
Cats, etc.



TWO PIANOS ON BROADWAY

TIOCH DIGITAL RECORDS

TD 1015

Side One

La Cage aux folles: I Am What I Am (Herman) 2:50

A Chorus Line Medley: (Hamlisch) At The Ballet—What I Did For Love—One 6:03

Waltz Medley: (Rodgers) Lover—The Most Beautiful Girl in the World—It's a Grand Night for Singing—Oh, What a Beautiful Morning—Falling in Love with Love—Carousel Waltz 8:17

Side Two

The Sound of Music Medley: (Rodgers) The Sound of Music—Do-Re-Mi—Edelweiss—My Favorite Things—Climb Every Mountain 7:53

Cats: Memories (Nunn/Elliot/Webber) 3:53

On Your Toes: Slaughter on Tenth Avenue (Rodgers) 7:11

JOSHUA PIERCE • DOROTHY JONAS

Arrangements by Homer Denison



Joshua Pierce & Dorothy Jonas

The Artists and The Music

The sound of Broadway—the sound of two Steinway grand pianos—the sound of magic. The American musical has given the world many of its classic songs. The list of composers for Broadway reads like a Who's Who of popular music—Rodgers and Hart, Rodgers and Hammerstein, Irving Berlin, Jerome Kern, George Gershwin and on and on. Currently Jerry Herman, Marvin Hamlisch, Andrew Lloyd Webber, and Stephen Sondheim, to name just a few, continue to create great music for the theater.

The music on this album covers a broad spectrum of show tunes. Richard Rodgers' immortal waltzes, from "Lover" through the "Carousel Waltz," are performed in a whirling medley. His jazz ballet, "Slaughter on Tenth Avenue" comes to life in this unique arrangement for two pianos, and the ever popular melodies of "The Sound of Music" blend together rhapsodically.

Marvin Hamlisch's first outing on Broadway gave us one of the longest running musicals of all time, "A Chorus Line." All the tension, excitement and highs and lows of a show audition were captured in the music. Included in this medley are the wistful "At The Ballet," the poignant "What I Did for Love," and finally the rousing finale, "One." Most recently Andrew Lloyd Webber, whose "Jesus Christ Superstar" had a very successful run, returned with the outrageously marvelous "Cats" and a song that immediately took its place in the hearts of the public: "Memories."

Jerry Herman, no stranger to Broadway ("Hello Dolly," "Mame"), gives us the music for the newest smash, "La Cage aux folles." Playing every night to standing room only, the seemingly simple melody "I Am What I Am," stops the show. Like all Broadway classics, it has meaning for everyone and will last for many years to come. The brilliant arrangements of Homer Denison, and the magical playing of Joshua Pierce and Dorothy Jonas capture the very essence of Broadway at its best.

Joshua Pierce and Dorothy Jonas have performed and recorded together throughout the United States and Europe to critical acclaim. Each is considered an outstanding artist in his own right, which makes their performances as a duo-piano team very special. They gave the New York premier of Piston's Concerto for Two Pianos and made the world premier recording of Britten's "Scottish Ballad" which the *New York Times* called "exhilarating ... a hand in glove performance." Most recently they recorded Mozart's great Double Piano Concerto.

Ms. Jonas is a graduate of the Juilliard School of Music and Mr. Pierce, a graduate of the Manhattan School of Music. Both are members of the faculties of the Westchester Conservatory of Music and Mercy College. They have been recipients of important awards: Ms. Jonas, the Anna Hertzberg Award, and Mr. Pierce, the Victor Babin Award.

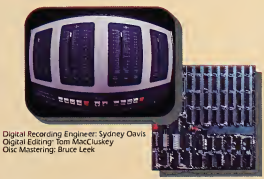
This recording marks their entrance into a new musical arena—the music of Broadway. Bringing all of their talents and musical understanding to songs that have become popular classics, Mr. Pierce and Ms. Jonas continue the tradition of such famous teams as Whittemore and Lowe, Vronsky and Babin, and Ferrante and Teicher.

Composer, orchestrator, arranger and conductor, Homer Denison has worked on many recording projects, and has been closely associated with André Kostelanetz, George Benson, Teo Macero, Ettore Stratta, and Hugh Halliday and the London Philharmonic. In 1982 he orchestrated the score for the MGM film "Nothing Lasts Forever." Mr. Denison was born in New Haven and studied with members of the Yale Music School faculty and at Columbia University where he graduated in 1967. He is presently at work on a symphonic composition for the London Philharmonic.

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RETURNS TO THE PALLADIUM



album design: Chico Alvarez

SIDE ONE

RITMO CHARANGA	(T. Rodriguez) E. B. Marks, BMI	4:07
OYEME ANTONIA	(F. Hernandez, M. Alvarez) Morro Music, BMI	4:06
EL QUE SE FUE	(T. Rodriguez) E. B. Marks, BMI	4:30
CONTARA	(F. Reyna)	2:45
SACA LA CHARANGA	(T. Rodriguez) E. B. Marks, BMI	3:59
LA MUÑECA DE PAPEL	(J. Black) E. B. Marks, BMI	3:06

SIDE TWO

RINCON	(W. Guevara) Morro Music, BMI	2:45
YAMBU	(Public Domain)	4:15
EL OSO Y LA OSA	(T. Rodriguez) E. B. Marks, BMI	4:15
CABEZA DURA	(J.B. Gutierrez) Morro Music, BMI	2:23
BARTOLO SACA LA FLAUTA	(T. Rodriguez) E. B. Marks, BMI	3:12
QUE LO GOCEN TODOS	(T. Rodriguez) E. B. Marks, BMI	3:19

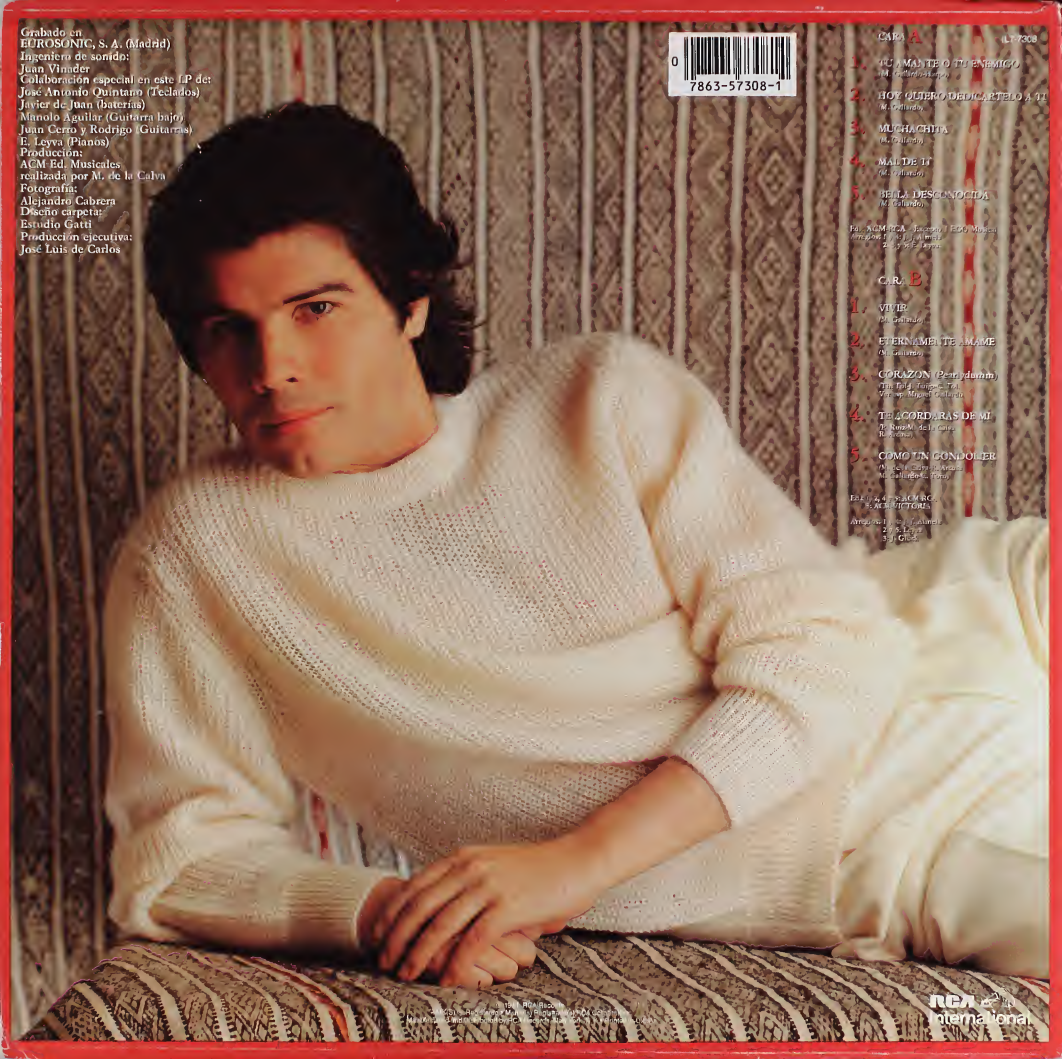
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LT-LA 130-D

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Javier de Juan (baterías)
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Juan Cerro y Rodrigo (Guitarras)
E. Leyva (Pianos)
Producción:
ACM Ed. Musicales,
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Fotografía:
Alejandro Cabrera
Diseño carpeta:
Estudio Gatti
Producción ejecutiva:
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0
7863-57308-1
CARA A
LT 7308
1. TU AMANTE O TU ENEMIGO
(M. Gallardo)
2. HOY QUIERO DEDICARTELO A TI
(M. Gallardo)
3. MUCHACHITA
(M. Gallardo)
4. MAL DE TI
(M. Gallardo)
5. BELLA DESCONOCIDA
(M. Gallardo)
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CARA B
1. VIVIR
(M. Gallardo)
2. ETERNAMENTE TE AMARE
(M. Gallardo)
3. CORAZON (Pena, penita)
(Tradicional Andaluza)
Arr. sp. Miguel Gallardo
4. TE ACORDARAS DE MI
(J. Ruiz-M. del Campo-
M. Gallardo)
5. COMO UN GONDOLIER
(M. Gallardo-Cerro de Aragón-
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AJAX—148

Jimmy Dorsey
In Disco Order

Vol. 9



Jimmy Dorsey In Disco Order

Vol. 9

March 3, 1939—June 16, 1939

SIDE ONE

Ralph Muzzillo, Shorty Sherock(tp) Bobby Byrne, Sonny Lee, Don Matteson(tb) Milt Yaner, Sam Rubinowitch(as) Jimmy Dorsey (cl as) Charlie Frazier, Herbie Haymer(ts) Freddie Slack(p) Roc Hillman(g) Jack Ryan(b) Ray McKinley(d)

March 3, 1939

1. All Of Me
   (Vocal by Helen O'Connell)
2. You're So Desireable
   (Vocal by Bob Eberly)

Add Cy Baker(tp)

May 26, 1939:

3. Romance
   (Arranged by Toots Camarata)
4. A Home In The Clouds
   (Vocal by Helen O'Connell)
5. My Love For You
   (Vocal by Bob Eberly)
6. Shoot The Meatballs To Me, Dominick! Boy!
   (Arranged by Toots Camarata)
7. All I Remember Is You
   (Vocal by Helen O'Connell)

SIDE TWO: Session continues

1. Show Your Linnen, Miss Richardson
   (Vocal by Ray McKinley)

June 6, 1939:

2. This Is No Dream
   (Vocal by Bob Eberly)
3. I Poured My Heart Into A Song
   (Vocal by Bob Eberly)
4. Especially For You
   (Vocal by Helen O'Connell)
5. An Old Fashioned Tune Is Always New
   (Vocal by Don Matteson)
6. All Or Nothing At All
   (Vocal by Bob Eberly)

June 16, 1939:

7. Whisper While We Dance
   (Vocal by Bob Eberly)

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GENE KRUPA IN DISCO ORDER, Volume 7	AJAX 125
COUNT BASIE IN DISCO ORDER, Volume 1	AJAX 126
GENE KRUPA IN DISCO ORDER, Volume 8	AJAX 127
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JANOS
STARKER
Abba Bogin
(piano)

BRAHMS

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SIDE ONE

'Cello Sonata No. 1 in E minor, Op. 38

Band 1 First movement : *Allegro non troppo*
Band 2 Second movement : *Allegretto quasi minuetto-Trio*
Band 3 Third movement : *Allegro*

FACE 1

Sonate pour violoncelle No. 1 en mi mineur, Op. 38

Bande 1 Premier mouvement : *Allegro non troppo*
Bande 2 Second mouvement : *Allegretto quasi minuetto-Trio*
Bande 3 Troisième mouvement : *Allegro*

SEITE 1

'Cello-Sonate Nr. 1 in E-moll, Op. 38

Band 1 Erster Satz : *Allegro non troppo*
Band 2 Zweiter Satz : *Allegretto quasi minuetto—Trio*
Band 3 Dritter Satz : *Allegro*

SIDE TWO

'Cello Sonata No. 2 in F major, Op. 99

Band 1 First movement : *Allegro vivace*
Band 2 Second movement : *Adagio affettuoso*
Band 3 Third movement : *Allegro passionato*
Band 4 Fourth movement : *Allegro molto*

FACE 2

Sonate pour violoncelle No. 2 en fa majeur, Op. 99

Bande 1 Premier mouvement : *Allegro vivace*
Bande 2 Second mouvement : *Adagio affettuoso*
Bande 3 Troisième mouvement : *Allegro passionato*
Bande 4 Quatrième mouvement : *Allegro molto*

SEITE 2

'Cello-Sonate Nr. 2 in F-dur, Op. 99

Band 1 Erster Satz : *Allegro vivace*
Band 2 Zweiter Satz : *Adagio affettuoso*
Band 3 Dritter Satz : *Allegro passionato*
Band 4 Vierter Satz : *Allegro molto*

Janos Starker ('Cello)
Abba Bogin (Piano)

Janos Starker (Violoncelle)
Abba Bogin (Piano)

Janos Starker ('Cello)
Abba Bogin (Klavier)

The first two movements of the 'Cello Sonata in E minor, Op. 38 (dedicated to Josef Gänsbacher), together with an Adagio which he later withdrew, were written in 1862. Work on the sonata was suspended for three years until, in June 1865, he composed the finale, written in the style of a fugue. Twenty-one years were to elapse before he embarked on another work for the same medium.

Brahms revered Bach and it is perhaps not surprising that the chief theme of the first movement of this sonata ('Allegro non troppo') bears some signs of relationship to 'Contrapunctus III' of Bach's Art of Fugue. (The fugato theme in the finale, too, bears a marked resemblance to the 'Contrapunctus XIII' of the same work.) The opening is somewhat sombre, with the 'cello's lower register fully exploited and the second theme tries to combat the dark romanticism of the first, but does not really succeed. The coda, in the major key, is exceptionally beautiful, and the end comes quietly. There is no slow movement, the central one being marked 'Allegretto quasi menuetto'. A true descendant of the eighteenth-century minuet, with a delicious trio, it forms a nice contrast to the initial movement and lightens the mood. The grace of the minuet is succeeded by the brusque finale (Allegro), quickly reminding one of Clara Schumann's accusation that Brahms was afraid of appearing too amiable.

The year 1886 proved a vintage one for Brahms' chamber music. He spent the summer in Switzerland, at Hofstetten, near Thun. He evidently found the village, with its lovely lakeside setting, much to his liking, for he stayed there during three successive summers. In these congenial surroundings he conceived the Violin Sonata in A, Op. 100; the Piano Trio in C minor, Op. 101; as well as the 'Cello Sonata in F major, Op. 99.

The Sonata is a mature work, the writing for the two instruments being more resourceful than that of its companion. A work of much beauty, the writing for the stringed instrument is usually at a higher pitch. The original manuscript, now in the possession of the Gesellschaft der Musikfreunde, in Vienna, contains many corrections in the composer's own hand, while several bars have been pasted over.

Brahms launches his Opus 99 with an energetic 'Allegro vivace', the 'cello's utterances being heard against the agitated tremolo of the keyboard instrument. The second theme, of a more reflective nature, is announced by the piano. The next movement is an 'Adagio affettuoso' of great richness in F sharp major, with a subsequent section in the minor. Brahms's weightiest thoughts are heard in the 'Allegro passionato' in F minor, the piano being brought to the fore. There is a middle section, which affords pleasant relief. The finale ('Allegro molto') is in rondo form and seems to have been written in great haste.

Les deux premiers mouvements de la Sonate en mi mineur Opus 38 (dedié à Joseph Gansbacher) ensemble avec un Adagio, que plus tard, il retira, furent écrits en 1862. Il cessa de travailler à la sonate pendant trois ans, jusqu'en Juin 1865, quand il composa le finale, écrit dans le style d'une fugue. Vingt et un ans devaient se passer avant qu'il ne s'engagea dans une autre œuvre pour le même instrument.

Brahms révérait Bach, et il n'est peut-être pas surprenant que le principal thème du premier mouvement de cette sonate ("Allegro non troppo") paraisse être apparentée au "Contrapunctus III" de l'Art de la Fugue de Bach. (Le fugato thème dans le finale, aussi a une ressemblance marquée avec le "Contrapunctus XIII" de la même œuvre). L'introduction est plutôt sombre, avec le régistre plus bas du violoncelle pleinement exploité. Et le second thème essaye de lutter contre le sombre romantisme du premier, mais n'y réussit pas vraiment. Le coda en clef majeure est exceptionnellement beau, et la fin vient doucement. Il n'y a pas de mouvement lent, le mouvement central étant marqué "Allegretto quasi menuetto". Issu directement du minuet du dix-huitième siècle, avec un trio délicieux, il forme un plaisant contraste avec le mouvement initial et allège l'atmosphère. Ce mouvement plein de grâce est suivi par un brusque finale (Allegro) qui rappelle aussitôt une des accusations de Clara Schumann qui soutenait que Brahms avait peur de paraître trop aimable.

L'annee1886 se révéla être une année d'importance pour la musique de chambre de Brahms. Il passa l'été en Suisse a Hofstetten, près de Thun. De toute évidence, il trouva le village dans son cadre ravissant, en bordure du lac, très à son goût, car il y demeura durant trois étés successifs. Dans cette ambiance agréable, il conçut la sonate pour violon en la, Op. 100, le piano trio en ut mineur, Op. 101, ainsi que la sonate pour violoncelle en fa majeur, Op. 99.

La sonate est une œuvre mûre, la composition pour deux instruments montrant plus de ressources que celle de sa compagne en mi mineur. Dans cette œuvre d'une grande beauté, la composition pour l'instrument à cordes est d'ordinaire, à un plus haut diapason. Le manuscrit originalque possède le 'Gesellschaft der Musikfreunde' de Vienne porte plusieurs corrections de la main du compositeur, alors que plusieurs barres ont été obscuries.

Brahms lance son Opus 99 avec un énergique 'Allegro vivace' et les notes du violoncelle s'entendent contre le trémolo agité du clavier. Le second thème, d'une nature plus réflexive est annoncé par le piano. Le mouvement suivant est un 'Adagio affettuoso' en fa dièse majeur, avec une section qui suit dans un ton mineur. Les pensées les plus profondes de Brahms sont contenues dans l'"Allegro passionato' en fa mineur, le piano s'épanouissant au premier plan. Il y a une section moyenne qui donne un plaisant adoucissement. Le finale ('Allegro molto') est en rondo forme et semble avoir été écrit en grande hâte.

Die ersten beiden Sätze der Cello-Sonate in E-moll, op. 38 (Josef Gänsbacher zugeeignet) sowie das später zurückgezogene Adagio wurden 1862 geschrieben. Die Arbeit an der Sonate wurde für drei Jahre unterbrochen, bis Brahms im Juni 1865 den letzten Satz komponierte, der im Stil der Fuge gehalten ist. Einundzwanzig Jahre verstrichen, bis er ein anderes Werk für diese beiden Instrumente schrieb.

Brahms verehrte Bach und es ist vielleicht nicht überraschend, daß das Hauptthema des ersten Satzes dieser Sonate ('Allegro non troppo') einige Anklänge des 'Contrapunctus III' Bachs Kunst der Fuge aufweist, (auch das Fugato-Thema im letzten Satz ist dem 'Contrapunctus XIII' des gleichen Werkes ähnlich). Der Anfang ist ernsthaft, wobei vom tiefen Klangkörper des Cellos voller Gebrauch gemacht wird und das zweite Thema versucht die düstere Romantik des ersten zu überwinden, hat jedoch keinen rechten Erfolg. Die Koda, in Dur, ist von hinreißender Schönheit und das Ende stellt sich bald ein. Ein langsamer Satz ist nicht vorhanden; der zweite Satz trägt die Bezeichnung 'Allegro quasi menuetto'. Ein echter Nachfolger des Menuetts des 18. Jahrh., mit einem hübschen Trio, bildet er einen netten Kontrast zum ersten Satz und hebt die Stimmung. Die Anmut des Menuetts wird von einem schroffen Finale (Allegro) gefolgt, was einen sofort an Clara Schumanns Vorwurf erinnert, daß Brahms befürchtete, zu liebenswürdig zu erscheinen.

1866 war eines der erfolgreichsten Jahre für Brahms Kammermusik. Er verbrachte den Sommer in der Schweiz in Hofstetten, bei Thun. Dieses Dorf, an einem anmutigen See gelegen, gefiel Brahms offenbar, da er die weiteren drei Sommer hier verbrachte. In dieser ihm zusagenden Umgebung schrieb er die Violin-Sonate in A-dur, op. 100; das Klaviertrio in C-moll, op. 101, sowie die Cello-Sonate in F-dur, op. 99.

Die Sonate ist ein gereiftes Werk und die Moglichkeiten beider Instrumente werden voll erschöpft. In diesem ansprechenden Werk macht das Cello meist von der höheren Tonlage Gebrauch. Das originale Manuskript, heute Eigentum der Gesellschaft der Musikfreunde, Wien, enthält viele Korrekturen in Brahms eigener Handschrift, während mehrere Takte abgedeckt sind.

Brahms beginnt sein Opus 99 mit einem energischen 'Allegro vivace', wobei das Cello gegen das erregte Tremolo des Klaviers zu hören ist. Das nachdenklichere zweite Thema wird vom Klavier angestimmt. Der nächste Satz ist ein 'Adagio affettuoso' von reicher Klangfülle in Fis-dur, mit folglichem Teil in moll. Brahms gewichtigste Gedanken kommen im 'Allegro passionato' in F-moll zum Ausdruck, in welchem das Klavier die führende Rolle spielt. Der mittlere Teil ist in leichterem Stil gehalten. Das Finale ('Allegro molto') ist ein Rondo und ist wahrscheinlich in großer Eile geschrieben.

FREDERICK YOUENS

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Looking northwards from Milan, if the day is clear, you can see the Alps lying capped with snow, although the distance natural renders their lower portion blue. This immense divide between northern and southern Europe is impressive even to the traveller who flies over it in a comfortable modern jet. Five hundred years ago how much more formidable must this barrier have seemed, and how incomparably dearer the first glimpse of those terraced vines turning green in the spring sunshine as the traveler descended into Italy. If the traveler were a musician, his journey might be leading him to a court or some ecclesiastical foundation where he would find employment.

By the time Josquin made this journey as a young man, the path from north to south was already well trodden by men of the arts, and when he arrived in Milan he would have found many of his countrymen there before him. The Italians called them "oltramontani"—from beyond the mountains.

While Fifteenth Century Italy lacked the wealth of the painted and sculpted glory of her native artists—Botticelli, Leonardo da Vinci, Raphael, Michelangelo, Fra Angelico, Piero della Francesca—the achievements of her musicians were not so prodigious. The music of this period, dominated in turn by the Burgundian and Netherland composers, the important musical positions in Italy were increasingly given to foreigners. This was certainly true of the Ducal court of the Sforzas in Milan which numbered amongst its musicians such famous names as Alexandre Agricola, Loyset Compère, Baude Cordier, Johannes Martini, Jacotin—and Josquin. Also in Milan was one of the few significant Italian composers of the time and author of "Practica Musicae," Franchino Gafori. The choirmaster was another Netherlander, Gaspar Weerbeke, who arrived in Milan in the early 1470s, and to whom fell the task of recruitment for which he made two special trips back to Burgundy and Flanders.

Amongst this abundant musical activity Josquin's position has been hard to determine. He is recorded as a singer in the Duomo from 1459, which must have been very early in his career as he cannot have been born much before 1440. However he drew only a modest salary which has been taken to imply that as a composer he was a late developer. But recent discovery of documents relating to a benefice held in Milan and Ascanio Sforza's Storza shows that by 1473 he was indeed highly regarded and must already have given substantial proof of his ability, and perhaps much earlier than hitherto suspected. His small income from the Duomo becomes insignificant when we see that even before gaining the ducal chapel in 1472/4, a rich benefice was conferred on him by the duke. (However the most highly paid musician in terms of benefices was Henrico Knoep, a virtuoso tenor. There is nothing in the Italian love of tenors!).

Galeazzo was assassinated in December, 1476, and accordingly most of his musicians were released from their duties to find work elsewhere. But Josquin seems to have remained in Milan, which must be taken as a further suggestion of the esteem in which he was held, and entered the service of Galeazzo's brother Ascanio. At this point it is Ascanio's life that gives the clue to Josquin, and his movements and fortunes can be seen to reflect or at least allow for the few facts that we have about Josquin, and so illuminate certain areas in the musician's life that were very hazy.

In the political turbulence that followed the death of Galeazzo, Ascanio was forced into exile, eventually to be allowed back in Milan once his brother Ludovico "Il More" had regained power for the Sforzas. Having been groomed for an ecclesiastical career, Ascanio became a cardinal in 1484. Lud ovico now determined to make him Pope, but the Borgias were ahead of them; however Ascanio did become an extremely wealthy and influential cardinal during the reign of Rodergo Borgia as Pope Alexander VI.

Josquin first appears as a member of the Papal Chapel in the autumn of 1486, although absence is recorded as early as the following year. These absences seem to correspond to a period when Ludovico was seriously ill and Ascanio had returned north to look after his brother and the running of family affairs. Josquin would in all probability have accompanied him (as a member of a retinue small) and it is thought to have remained in Milan until February, 1489, when his motet "Fama malum" was performed at the wedding of Gian Galeazzo Sforza and Isabella of Aragon. The festivities were planned by Leonardo da Vinci who had been in Milan for several years, composer and artist in music clearly have met.

Concerning Leonardo's presence in Milan, Vasari described how Ludovico invited him on the strength hear him play the lyre. Leonardo brought with him a lyre he had made, mostly of silver, in the shape of a horse's head, giving the sound more sonority and resonance. By June of that same year Josquin was back in Rome, where his time must have been divided bet ween the Papal Chapel and Ascanio's court. We can assume that this was a scene of busy cultural intercourse and artistic brilliance, and that Josquin would have been kept well occupied.

Ten years later, in 1499, the House of Sforza was toppled by French and Venetian forces, a turn of events in which Ascanio stood by his brother. The two of them were imprisoned, and while Ascanio was freed in 1503, Ludovico died in captivity. Fortune's wheel had revolved and Josquin left Italy, arriving in France in 1501. He may have had a commission to look for more singers, but it was now that a new position opened for him in Italy at the court of Ercole d'Este in Ferrara. This was a brilliant cultural environment which had degree of appreciable relationship with the Sforzas. Josquin had probably visited it for the first time as a member of the two-hundred-strong entourage that Ascanio took with him when he stayed in Ferrara during his period of exile back in 1480 and 1481.

Heinrich Isaac was also consedered for this position and it is in this context that Ercole's courtier, Gian de Artigarova, made the famous comparison between the two composers: "To me Isaac seems well suited to serve your Lordship, more so than Josquin, because he is more good-natured and companionable, and he will compose new works more often. It is true that Josquin composes better, but he composes when he wants to, and not when one wants him to, and he asks 200 ducats in salary while Isaac will come for 120—but your Lordship will decide."

Josquin was selected and took up his duties as maestro di cappella in April, 1502. He only remained a year, for the following May finds him back in Flanders at Conde-sur-l'Escaut. His departure may well have been prompted by the onset of the plague which killed his successor Jacob Obrecht in 1505. At Conde, where he spent the rest of his life, he was admitted Provost of Notre Dame and died there in August, 1521. Although this was the final phase of his life, it was far from inactive. He continued to compose, including the magnificent psalm settings such as "De profundes," and his works both in print and in manuscript were now being disseminated throughout Europe. There is some evidence that he had contact with the courts of the Netherlands and France, but the exact nature and extent of this remains uncertain. Upon his death Josquin bequeathed his house and land to the church of Notre-Dame in Conde, to endow a regular commemoration of himself, consisting of the celebration of the Salve service every evening during the Masses and every Friday of the year, and the singing of his "Pater Noster" and "Ave Maria" in front of the house during all general processions.

Josquin's stature as the leading composer of his day was clearly recognized by his contemporaries, and even as the Sixteenth Century turned into the Seventeenth his music continued to be sung and published alongside the newer composers William de Monte and Orlando Lassus. Writers such as Zarlino in the Eighteenth Century and Ambros in the Nineteenth transcribed many of Josquin's works and in their "Histories" showed a sincere and extensive appreciation of what they found. In the present century a complete edition of Josquin's works has appeared under Albert Smijers, while Friedrich Blume began the still continuing "Das Chorwerk" series with Josquin's "Missa Pange Lingua." Helmut Osthoff published a two-volume monograph "Josquin Desprez" in 1935 and 1976 Oxford University Press published the Proceedings of an International Josquin Festival-Conference held at Louvain in 1971 edited by Edward Lowinsky. It is Lowinsky's article "Ascanio Sforza's Life" that has provided much of the new information for this sketch of Josquin's life. A new complete Josquin edition is now contemplated by scholars, but we may have to wait until the next century to enjoy the fruits of their planned labors!

Music

The Italians hired the oltremontani because, we may presume, they liked their singing and their music. But in the carnival songs and frottolas we encounter a style which, in its simplicity, composers such as Isaac and Josquin may have enobled (in the mildest sense), but which in turn had its own influence on Gothic music. This fusion of learned polyphony and tuneful, rhythmic gaiety laid the foundations of the Italian madrigal. Similarly in sacred music there was a move away from "abstract" polyphony towards simpler textures using imitation and frequent voice-pairing and a more declamatory style of text. From this early Italian pieces to the late psalm settings, although from the very first it is music of the highest'order, we can hear how Josquin assimilates the Italian spirit of the time and develops it to show the meaning and rhetonic of the words bear an increasing influence on his musical thought.

Of Josquin's three works in the genre known loosely as frottola, each one is distinctive and "Scaramella" probably the earliest. It is a setting of a popular tune with nonsense syllables and is here paired with Compère's version. Both were probably written to the same text at the same time as a kind of musical contest. The erotic ambiguity of the words is typical of the genre and is present also in "El grillo," a brilliant piece of musical gimmickry based on the cricket's song. "Scaramella" is a frottola collection with other pieces imitating the swan, the crane and the cat. The remaining "Italian" pieces, "Le bien-aimé" is also ambiguous, but the choice is more simply between a spiritual or worldly interpretation. The cantus is purely melodic with chordal support and occasional running passages from the lower voices. All three pieces were printed by Petrucci in Venice, the latter two with he ascription "JOSQUIN DASCANIO."

Josquin's numerous chansons were widely known and often imitated by other composers, one of the surest compliments a composer can receive. His chansons are often embellished in several lute intabulations and also inspired a magnificent six-voice Mass by the Spanish composer, Cristobal Morales. A short short example of Josquin's art cannot be imagined. The balancing of polyphony (here mostly in imitative paired entries) and passages of homophony is typical of his writing and the subtle variation of texture is used to achieve a maximum of expression with a minimum of material, the rich but sparingly-used contrapuntal tapestry for six voices of "Petite camusette" is almost flippant. It joins a family of settings of the same text by Ockeghem, Fevin and Oregulfon. The poem may be related to Adam de la Halle's play "Le jeu de Robin et Marion," and as with other chanson texts for their verses may once have existed.

The poem "Je me complains" tells of a girl whose lover usually visits her in the early morning, but who has now not appeared all day. The anonymous singer draws in a reference to another well known chanson, "La tricotee," which is about a girl who gets up early in the morning and goes of herself to the woods. the irony of this allusion is left to speak for itself.

"En l'ombre d'ung buissonet" is an example of "chanson rustique," a genre of chanson in which the text exhibits many traditional folklowing features and often does not exist in a single, definitive version. Josquin in fact made two other settings of "En l'ombre" texts, though in one the words are substantially different. In this setting all three voices are completely integrated into a closely imitative texture in which all the melodic and rhythmic material has effortlessly germinated from the opening phrase. The vocal range extends to its highest point to emphasize Bellon's repudiation of the hapless Robin, "Je ne t'aymeray ja grain."

The beautiful "Je ne me puis tenir" sounds almost like a motet with its warm five-part texture used with restraint, and the gradual unfolding of its design. The general characteristic of each phrase is downwards creating a mood of resigned supplication and of passion expressed with nobility. Johannes Ockeghem, the great master of the chanson, composed a memorial on the death, in February 6th, 1497. Josquin paid him homage with the magnificent motet-chanson "Nymphes des bois" in the form of the Lamentation of Ockeghem ("Nimphes des bois"). The poem was written by one of the greatest poets of the day, Jean Molinet, and through it Josquin has created the Requiem chant in long notes as a cantus firmus. After the cadence "que la terre coeuvre" the chant ceases and several composers, including Josquin, are summoned to press in mourning for the loss of their father. All voices then join in the final prayer. Those familiar with Ockeghem's music will recognize the many ways in which Josquin has echoed his style thus intensifying this act of homage and commemoration.

The probability that the "Deploration" was written in 1497, linked with evidence concerning two other works, "Ave Maria" and "Absalon fili mi," suggests that this may have been a particularly memorable year for Josquin musically. In January Cardinal Ascanio had fallen quite seriously ill and numerous physicians were summoned to his bedside including those sent by Ludovico. Upon his recovery Ascanio made a pilgrimage to Loreto, where the House of the Virgin Mary, the Santa Casa, had been brought by angels in the Thirteenth Century. This was in response to a vow he had made during his illness and Lowinsky suggests that Josquin accompanied him and composed both the "Missa de Beata Virgine" and the votive antiphon "Ave Maria" for this occasion. He further suggests that "Absalon fili mi," which combines three paternal lamentations in the Old Testament (of David, Jacob and Job), was written as a consolatory motet when Juan Borgia, son of Alexander VI, was murdered on June 15th, 1497.

The text of the first two lines of "Ave Maria" is taken from the plainsong sequence on which Josquin bases the opening melody. He then develops this material for the remaining additional five strophes. The chordal conclusion may be regarded as typical of Josquin though it is found in the music of his Milanese contemporaries, as is the characteristic passage in triple rhythm ("Ave quia virginitas"). Josquin's setting of such great texts, his use of pervasive limitation, the pairing of voices, the clarity with which the text is proclaimed, and the serenity of mood that he creates all distinguish this motet as central to an appreciation of Josquin's music.

The text of "Absalon fili mi" is not liturgical and indeed the intensity of its expression seems personalized almost as if this were a work of consolation for Josquin himself. The four voices are equal in importance, woven into a close polyphonic texture that deliberately exploits the lower ranges. Josquin's use of harmony is here unusually tonal with its sequences of descending fifths, sounding particularly poignant in the closing passages.

The motet for Pentecost, "Veni sancte spiritus," was composed during Josquins time in Rome. The text of the sequence determines the piece's structure into five large periods of two stanzas each; the second stanza of each pair is a musical repeat of the first. The melody of the plainsong sequence with some ornamental elaboration is sung in two-part canon beneath the motet surrounded by flowing imitation and decoration. The triple meter of the opening two sections and the four-in-one section changes to duple in the middle and final sections. Thus described the ideas behind this work seem quite simple; but the result is somehow ecstatic in the rich mixture of exuberance and restraint.

Josquin's setting of psalm 130, "De profundis clamavi," is a late work from his final period at Conde. There is also a setting for five voices. Again the spoken values of the text are thoroughly integrated with the music which nonetheless remains quintessentially "musical." The mood and meaning of the psalm are also mirrored, though never extravagantly. After the first section, having been left poised at the cadence, there is a lovely lightening of color at the beginning of the second part "before the morning watch." Where Josquin chanted the psalms are recited on a monotone (with usually an initial rise and final tail in pitch) Josquin has retained this feature using it as an evocative means of increasing the music's intensity. The "Gloria" seems to confirm and describe the fervid solidity of faith in which we can imagine the now aged Josquin lived out his life as Provost of Conde and composer famous throughout Europe

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Side One (28:44)

Josquin Desprez Motets

1. Ave Maria (a) (6:47)
2. Absalon, fili mi (a) (4:27)
3. Veni, sancte Spiritus (a6) (8:10)
4. De profundis clamavi (a4) (8:19)

Side Two (22:37)

1. Scaramella (a) (4:10)
   (a setting by Josquin and Compère, b. by Josquin)
2. In te Oomini speravi (a 4) (2:10)
3. El grillo (a) (1:50)
4. Memor, esto (a 4) (2:02)
5. Petite camusette (a 6) (1:03)
6. Je me complains (a 5) (2:07)
7. En l'ombre d'ung buissonet (a 3) (2:12)
8. Je ne me puis tenir d'aimer (a 5) (3:48)
9. La déploration de la mort de Johannes Ockeghem (Nimphes des bois) (a 5) (5:45)

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- Deep in My Heart, Dear (band 3/3:40)

From "The Desert Song":
- The Riff Song (band 4/2:27)
- One Alone (band 5/3:42)
- The Desert Song (band 6/4:40)

SIDE TWO

From "Up in Central Park":
- Close As Pages in a Book (band 1/3:27)

From "The New Moon":
- Softly, As in a Morning Sunrise (band 2/4:05)
- Lover, Come Back to Me (band 3/3:15)
- One Kiss (band 4/4:56)
- Stouthearted Men (band 5/3:07)

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Angel

Incontrovertibly the melodies here are of another day — an era not far removed in time, but measurably distant in style. Its tunes were characteristically sweet, sentimental, optimistic, and resonant of enchantment, bonhomie, *die Lebenslust, szoreleen*. And however much one may savor and applaud the raffish astonishments of *Stayin' Alive; More Than a Woman, Dance: Ten, Looks: Three* and other showpieces offered for delectation in the musical entertainments of today, there is a tonic charm to these six-decades-old Sigmund Romberg confections that strokes, balms, nourishes and sustains. Clear evidence of the Romberg durability is the frequency of revival of his operettason the summer musical-theater stages of America.

Chronologically, Sigmund Romberg's era overlapped those of his older colleagues Victor Herbert (1859-1924) and Rudolf Friml (1879-1972) at one end and such younger men as George Gershwin (1898-1937), Cole Porter (1893-1964) and Richard Rodgers (b. 1903) at the other. Stylistically, in his best-known works, he was closer to the former and to the operetta composers of the Europe from which he sprang.

Romberg was born in Nagy Kaniza, Hungary, on July 29, 1887. His father was a businessman, his mother a writer of short stories. At his parents' behest, Romberg attended the Realschule in Oslek and the Polytechnische Hochschule in Vienna to prepare for a career in engineering. From his first violin lessons at the age of five, however, music was his true love. In Vienna he also studied composition and harmony with Victor Heuberger and, in 1909 (when he was 22, he escaped to America.

The Whirl of the World starring Eugene and Willie Howard and Lillian Lorraine, opening on January 10, 1914. The ads for this proclaimed "An Isle of Gorgeousness, Fun and Music, Entirely Surrounded by Girls. Wherever You Look — Just Girls. Whenever You Look — Just Girls." Newcomer Romberg was not billed.

In the next three years, Romberg contributed 275 musical numbers to seventeen Shubert productions, both extravaganzas and revues headlining such stars as Al Jolson, Vivienne Segal and Marilyn Miller. His first notable success was *The Blue Paradise* in 1915, an adaptation of a popular Viennese operetta with new music by Romberg. In 1917, he composed the complete score for *Maytime*. It was so great a draw that the Shuberts mounted two full productions and played them simultaneously in two Broadway theaters, on opposite sides of the street.

Three of the four outstanding Romberg musical productions heard in this album came along in the 1920's. *The Student Prince in Heidelberg*, as it was then announced, opened at the Jolson Theater on December 2, 1924. This was an adaptation of a European operetta, *Old Heidelberg*, with a reworked book and lyrics by Dorothy Donnelly and new music by Romberg. Critics and audience gave it an overwhelmingly enthusiastic response and it ran for 608 performances, the longest run of any Romberg operetta.

The story was the time-tested romance involving royalty and commoner. In this instance, Prince Karl Franz of Karlsberg, attending Heidelberg University incognito, falls in love with the pretty waitress Kathie

the Three Golden Apples. Their
in a bittersweet parting when
summoned home to ascend the
marry a royal princess. Howard
sa Marvenga starred as prince

dwyn-Mayer picked up the story
ilent film, directed by Ernst
Lubitsch and starring Ramon Novarro and Norma Shearer. A sound version containing the Romberg music did not reach the public until 1954. M-G-M had planned a remake of *The Student Prince* as a Mario Lanza vehicle, and Lanza pre-recorded all the songs. Differences between star and studio led to Lanza's replacement by English actor Edmund Purdom, who simulated singing while the soundtrack gave voice to the Lanza recordings. Ann Blyth played Kathie.

On November 20, 1926, Romberg's *The Desert Song* opened at the Casino Theater in New York, with book and lyrics by Otto Harbach, Oscar Hammerstein II, and Frank Mandel. It ran for 465 performances. The 1925-26 revolt of the Riffs against the French in Morocco inspired the plot, in which a young French officer disguises himself as "The Red Shadow" and heads up a bandit troop that corrects the injustices of the French. He is forced to abduct the beautiful Margot Bonvalet who at first loathes but later loves him. In the end, French and Riffs are reconciled. Robert Halliday and Vivienne Segal played the lovers. Warner Bros. bought screen rights and filmed *The Desert Song* three times: in 1929 with John Boles and Carlotta King; in 1943 with Dennis Morgan and Irene Manning; in 1952 with Gordon MacRae and Kathryn Grayson.

The New Moon opened on September 19, 1928, at the Imperial Theater, New York, with book and lyrics by Oscar Hammerstein II, Frank Mandel and Laurence Schwab. It ran for 509 performances with Robert Halliday and Evelyn Herbert top starred.

In late 18th Century New Orleans, French nobleman Robert Mission, disguised as a bondservant, is apprehended by the French police and shipped back to France to stand trial for political crimes against the Crown. Also aboard is Marianne Beaunoir, whom Robert loves. In a mutiny, the bondservants gain control of the vessel and land on an island off the coast of Florida. Hostilities break out anew, but are ended when a French ship brings news that France is now a republic. Robert wins his Marianne.

Metro-Goldwyn-Mayer retained the Romberg music but scuttled the plot for a new story when it filmed *The New Moon* in 1930 with Lawrence Tibbett and Grace Moore. M-G-M's 1940 remake, with the famous team of Jeanette MacDonald and Nelson Eddy ensuing the lovers and singing the romantic Romberg songs, followed the original story faithfully.

The fourth Romberg musical represented in this album, *Up in Central Park*, was the composer's final Broadway success. The song *Close as Pages in a Book* is excerpted from it. The flamboyant producer Mike Todd conceived the idea for the show after reading a volume about New York political czar Boss Tweed, and called in Herbert and Dorothy Fields to write the book and lyrics and Sigmund Romberg to create the music. *Up in Central Park* opened at New York's Century Theater on January 27, 1945, and ran for 504 performances, with Wilbur Clark and Maureen Cannon starred.

In the New York of the 1870's, crusading reporter John Matthews investigates Tweed's corrupt political deals in the building of Central Park. While on the story, he falls in love with singer Rosie Moore, but she marries one of Tweed's henchmen who can further her stage career. After the fall of the Tweed empire and the death of her husband, a wiser Rosie re-encounters Matthews in Central Park and they resume their romance.

Up in Central Park had a single Hollywood mounting by Universal Pictures in 1948. Some of the more sophisticated aspects of story and lyrics were modified so as not to blight the apple-cheeked image of the studio's singing star Deanna Durbin. Dick Haymes co-starred as reporter Matthews and Vincent Price played Boss Tweed.

In the 1940's, towards the end of his long and bountiful career, Sigmund Romberg toured the concert stages of the United States with a program entitled "An Evening with Sigmund Romberg." He himself appeared as conductor and pianist with a 45-piece orchestra, chorus and soloists, performing the overtures, waltzes and polkas of the Strausses and Lehár, Broadway hits by Jerome Kern and the Gershwins, and, of course, the beloved melodies of Romberg himself. The programs were sold-out occasions across the nation.

In this album Carmen Dragon recreates "An Evening with Romberg." The focus here, as has been seen, is exclusively upon the compositions of Romberg — four outstanding melodies from *The New Moon*, three each from *The Desert Song* and *The Student Prince*, and one from *Up in Central Park* — all in highly sympathetic and appropriate arrangements for orchestra by Carmen Dragon.

— Rory Guy

Recording Producer: DICK JONES
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Art Direction: Marvin Schwartz/Illustration: Abe Gurvin
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OF RELATED INTEREST ON ANGEL:

ROMBERG: "THE STUDENT PRINCE" *Overture & Opening Chorus; Golden Days; Students' Marching Song/Drinking Song/Come Boys; Arrival at Heidelberg/In Heidelberg Fair/Gaudeamus Igitur; Deep in My Heart, Dear; Serenade; Drinking Song (Reprise); Just We Two; Finale.* Gordon MacRae, Dorothy Kirsten, Members of the Roger Wagner Chorale, Orchestra & Chorus conducted by Van Alexander. S-37318

ROMBERG: "THE DESERT SONG" *Overture & Opening Chorus; The Riff Song; Why Did We Marry Soldiers/French Military Marching Song; Romance; Then You Will Know; The Desert Song; Let Love Go/One Flower/One Alone; The Sabre Song; Finale.* Gordon MacRae, Dorothy Kirsten, the Roger Wagner Chorale & Chorus conducted by Van Alexander. S-37319

ROMBERG: "THE NEW MOON." *Prelude & Opening Chorus; Marianne; The Girl on the Prow; Softly, As in a Morning Sunrise; One Kiss; Stouthearted Men; Wanting You; Lover, Come Back to Me; Try Her Out at Dances; Finale.* Gordon MacRae, Dorothy Kirsten, the Roger Wagner Chorale, Orchestra & Chorus conducted by Van Alexander. S-37320

"KISMET." Music from Alexander Borodin. Musical Adaptation and Lyrics by Robert Wright and George Forrest. *Overture/Sands of Time; Rhymes Have I; Fate; Not Since Nineveh; Baubles, Bangles & Beads; Stranger in Paradise; Night of My Nights; And This Is My Beloved; The Olive Tree; Zahbedrina/Samarii" Dance; Finale.* Gordon MacRae, Dorothy Kirsten, the Roger Wagner Chorale with Salli Terri & Bunny Bishop, Van Alexander conducting. S-37321

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MacDOWELL

PIANO CONCERTO NO. 1 IN A MINOR, OP. 15

PIANO CONCERTO NO. 2 IN D MINOR, OP. 23

VIVIAN RIVKIN—Piano

Vienna State Opera Orchestra
Conducted by DEAN DIXON

THE MUSIC The musical evolution of Edward Alexander MacDowell (1861-1908), prior to the realization of his own indigenous style, falls neatly into three periods: the Latin, the French and the German. From each there was a residue: respectively a refined rhythmic instinct, a succinctness of expression and a classical thoroughness. His first teachers, all in New York, were in turn Columbian, Venezuelan and Cuban. At fifteen he went to Paris for private tutoring with Marmontel, the stiff-collared but respected dean of pedagogues. A year later, at his mentor's urging, MacDowell went after and won a regular *Conservatoire* scholarship. For three years he took the curricula in stride, incidentally brushing elbows in the corridor daily with a refractory fellow student named Achille Debussy. At nineteen he decided that he wanted to be a composer, not a pianist, and removed to Germany. At Weisbaden he studied with Joachim Raff, who helped him get a teaching job at Darmstadt and encouraged him to pursue his creative bluebird.

Grace Overmyer charmingly recounts an anecdote from this period: "One day he sat at his piano, not practicing but improvising. Suddenly there was a knock at the door, and who should enter but his old teacher, Raff. 'What are you doing?' asked Raff. Somewhat embarrassed to be caught not working, Edward replied that he was composing a piano concerto. Raff was delighted, and asked to see the work as soon as it was finished. Actually, Edward had been trying over a few themes that he thought might sometime be used in a concerto, but he had not put a note on paper. Now, so as not to disappoint Raff, he set to work furiously, and in a little more than two weeks the concerto was finished. It was better than even Raff had expected. He urged Edward to take the work to Liszt."

The end of the story, as one might infer from the dedication *Dem Meister Franz Liszt*, is that the *Concerto No. 1 in A Minor, Opus 15*, made quite as favorable an impression on the overlord of Weimar himself. Like the *Opus 15* of MacDowell's model, Brahms, it is an essay of heroic proportions, but more flamboyant than somber. The markings bespeak its temper: The piano opens with handfuls of chords *Maestoso*; the orchestra enters *Allegro* con *fuoco*. Only in the *Andante tranquillo* of the second movement is there a hint of the demi-tinted landscaping which was to be MacDowell's hallmark. The piano here etches an exquisite filigree but the lace is made of sturdy fibre; really it evokes the sylvan glen more than the salon. The *Finale*, a headlong *Presto*, is ushered in with a tympani roll and a sharp chord *tutti*, whereupon the piano is off in a dizzy flight of romantic fancy. Liszt must have been particularly impressed with this dazzling display; one conjectures that the old thunderer delighted in the section marked *Impetuoso* e *rapido possibile* and subsequently *Furioso* and *Con bravura*, not to mention the propulsive *Prestissimo* peroration.

Back in Darmstadt, the now resolute MacDowell grudgingly took on a few pupils to help support himself. One of them was a young lady from Waterford, Connecticut, a Miss Marian Nevins, who had hoped to study with Clara Schumann and had no enthusiasm over settling for an American after coming thousands of miles in search of authentic European tutelage. Nevertheless a temporary arrangement was agreed to. Three years later, when Miss Nevins returned to the United States, her once unwilling teacher came to fetch her. They were married, and immediately went back to Germany together. The ensuing idyll, in a little cottage by the edge of a forest near Weisbaden, was one of the happiest in all the folklore of music.

Out of it (there is some confusion over the actual date) grew the *Concerto No. 2 in D Minor, Opus 23*, an unashamedly traditional and yet quite distinctive work which was to change the course of MacDowell's career and to insure, once and for all, his niche in the gallery of immortals. It opens *Larghetto calmato*, with the piano breaking into a stentorian declamation and soon joining in a warmly Schumannesque ground swell of dramatic lyricism which ultimately wafts, spent, to an ethereal close. The second movement, a breathless *Presto giocoso*, has been described as "elegantly puckish." Withal it is a fleet, flitting intermezzo with a touch of introspection here and there to lend it some of the character of the whole; rhythmically there is more than a suggestion of our own day. The splendidly effective *Finale* begins *Largo* with a rather elegiac statement by the strings; the piano answers petulantly, easing the tension and quickening the tempi. The rest is melody and sparkling pianism, with a bit of pensiveness again to collate the pervading minorish melancholy, and a battery of syncopated brass at the end to swori up the piano in a vortex of bittersweet brilliance.

It was the *D Minor Concerto* that launched MacDowell as a prophet in his own land. Appropriately the *premiere* performance was given by one of his early teachers—a now famous artist who had made two trips to Clinton Street weekly as a struggling young thing to impart the mysteries of the keyboard to a lad half her age. This was the legendary Teresa Carreño, whose championing of her former student made his homecoming, in 1888, an event of the first magnitude in that pre-dawn of American music. Mme. Carreño, to whom the *D Minor* is dedicated, played it on a hot July afternoon in Chicago's old Exposition Building with the Theodore Thomas Orchestra. The humidity notwithstanding, her response was electric. The following March, when MacDowell played it himself with the same forces in New York, he was already an established personality; from that day on he was not to have a moment's peace.

JAMES LYONS
Editor, Hi-Fi Music at Home



THE ARTIST *VIVIAN RIVKIN received her musical training at the Juilliard School of Music, under the tutorship of Carl Friedberg. She has appeared regularly at Town Hall and at Carnegie Hall, and concertized throughout the United States, playing as featured soloist with many American symphony orchestras. Her European tours, from 1950 to the present, have included performances with many of the leading symphony orchestras—Lamoureux, Pasdeloup, Radio Diffusion, Vienna Symphony, Vienna State Opera, and the Israel Philharmonic. Miss Rivkin has received high acclaim from critics in America, England, France, Italy, Belgium, Denmark, Austria and Israel.*

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SKYLINE DRIFTERS

Let The Teardrops Fall





Pete Martin
Mandolin, Fiddle, Baritone Vocals



Julie Miller
Rhythm Guitar, Lead Vocals, Tenor ■, Low Harmony ■■



Greg Glassman
Electric Bass



Jane Barwell
Lead Guitar, Tenor Vocals, High Baritone and Mandolin ■



Mark Sanders
Banjo, Lead Vocal ■

Many bands claim a unique sound, but very few manage successfully to spread their talents across such a wide range of styles—from Bluegrass to Swing to Country, the Skyline Drifters perform that diversity with ease and conviction. ■ One thing that goes some way toward explaining the strength of the Skyline Drifters' sound is the fact that each member makes a special contribution to the music. Julie Miller, on lead vocals and rhythm guitar, lends her powerful musical presence to each song. Mark Sanders, on banjo, is a bonafide original with a new way of getting around on his instrument. Heads are going to be turned around when Pete Martin's stellar mandolin playing is heard on this album. Jane Barwell provides the fine and tasty lead guitar picking, and Greg Glassman is that rarity—a bass player equally comfortable with up-tempo Bluegrass songs or walking his way through a Swing number. ■ This first album achieves the band's straightforward approach to their music—strong instrumental skills coupled with powerful vocal styles and grace. . . it is that unique sound.

John Miller

Side A

Let The Teardrops Fall (author unknown)
Spinnin' Mills of Home (Si Kahn)
Saturn's Return (Pete Martin)
Need Ya Like a Hole In The Head (Stillman-Ellis)
Satisfied Mind (Hayes - Rhodes)

Side B

Blue Diamond Mine (Jean Ritchie)
Banjo Nova (Larry McNeely)
I'm Blue Again ■■ (author unknown)
Darryl's Song ■ (Mark Sanders)
I'm Lonely Tonight (Bill Rumble)
Blue Skies Medley (Irving Berlin/Jimmy Driskell)

Dedicated to the memory of Patsy Cline.

Booking Information:
Skyline Drifters
1919 N. 49th Street
Seattle, WA 98103
(206) 633-3277

Produced by John Miller ■ Recorded at DNA Productions, Seattle, WA ■ Engineered by Don Dodge and Jeff Cox Mixed by John Miller, Julie Miller and Don Dodge Mastering by John Golden, Don Dodge at K-Disc Cover Design by Peggy Sheehan ■ Photography by Russell Johnson/Silverlight Studio

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metro
RECOROS

FLAMENCO

ANITA SHEER



MALAGUENA
CANASTAS
MEDLEY DE JEREZ (Bulerias)
MALAGUENA SALEROSA
LA CADENA
AIRES DE GRANADA (Granadinas)
JOTA
CANTE HONDO (Soleares)
DANZA DE CADIZ (Tanguillo)
PROCESION DE SEVILLA (Saeta)

M 549

ELECTRONICALLY ENHANCED FOR REPRODUCTION IN STEREO

M/MS-542

ANITA SHEER FLAMENCO

SIDE 1

1.	Malaguena	2:24
2.	Canastas	2:37
3.	Medley de Jerez (Bulerias)	1:58
4.	Malaguena Salerosa	3:27
5.	La Cadena	2:19

SIDE 2

1.	Aires de Granada (Granadinas)	4:11
2.	Jota	2:09
3.	Cante Hondo (Soleares)	2:38
4.	Danza de Cadiz (Tanguillo)	2:48
5.	Procesion de Sevilla (Saeta)	2:23

Produced by: Paul Tannen
A Tanridge Production

All Compositions BMI

A & R Coordinator: Irv Stimler
Director of Engineering: Val Valentin
Photo: Murray Laden



"Anita Sheer, New York born, is a firm believer in extra-sensory perception; from experience as well as study..." (Nathan Cohen, Toronto Daily Star) "One of the few women who can both play and sing Flamenco material—extremely talented—exciting!" (Billboard) "Here is a musically competent folksinger who has to be seen to be believed. There is showmanship, along with a rapport with the audience and a petiteness of size that doesn't belie her talent." (Variety)

Anita Sheer, the world's greatest female Flamenco guitarist, demonstrates both her vocal and instrumental skills in ten carefully chosen selections. A performer who writhes to the music as she entertains her audience, Anita's talents are best summed up by her teacher, Carlos Montoya, often referred to as the master of the Flamenco guitar: "Anita Sheer, my favorite pupil, possesses a great technique, excellent rhythm in the truly authentic tradition and moreover has captured the 'soul' of the Flamenco guitar."

Anita has accumulated a vast knowledge and history of the songs she sings and plays, and each is described for us in the order in which it appears in the album:

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

This record is divided into two parts. Side II consists of five guitar solos and side I incorporates Anita Sheer's guitar playing and singing.

SIDE 1

1. "MALAGUENA" the most famous Spanish song ever written gets its name from the city of Malaga in Andalusia. Miss Sheer's unique interpretation is in searing Flamenco style.
2. "CANASTAS" is a series of impromptu verses, usually humorous, as "I spent my entire wedding night chasing that black cat on the balcony. At least, you told me it was a black cat, but I never saw a cat wearing pants and sombrero!"
3. "MEDLEY de JEREZ" (Bulerias) Verses like the following are done to the exciting Spanish gypsy rhythm called Bulerias. "If only there were twenty-six hours in a day, There would be two more hours to love you."
4. "MALAGUENA SALEROSA" This is the Mexican Malaguena and is the singer's most requested number. The falsetto is used to achieve the great emotional impact in this love song.
5. "LA CADENA" an unusually poignant ballad proves that Spanish music does not have to be uptempo to be fascinating. It is translated as follows:
"From your hair I would make the finest chain, to bind you to me;
I wish I were the goblet on your table, so that every time you thirsted I could kiss you."

SIDE 2

1. "AIRES DE GRANADA" (Granadinas) Improvisation is the most important element in Flamenco music and is evident in this piece which stems from the city of Granada. The themes are traditional but the player embroiders them in her own inspirational manner. Granadinas, like all Flamenco forms, combines Spanish, Gypsy and Moorish influences.
2. "JOTA" is a folk dance from Aragon in Northern Spain. This dance which employs high leaps and fast footwork requires great virtuosity as does the guitar solo, which was written by Montoya.
3. "DANZA DE CADIZ" (Tanguillo) Tanguillo means little Tango. Unlike the Argentine ballroom dance, this goes back many centuries and is a product of the gypsies who come from Cadiz in Southern Spain.
4. "CANTE HONDO" (Soleares) This is one of the most basic rhythms in Flamenco and was originally a dance form. Each phrase is 12 beats long with shifting accents. Soleares has been handed down from one generation to the next without written notation. In this sense it is folk music and in another sense it is closer to classical music, because of its rigorous discipline.
5. "PROCESION DE SEVILLA" (Saeta) Here is a scene in Seville during Holy Week. The streets are alive with marching people carrying floats on their backs with the sound of the drums and the bugles everpresent. In this closing selection, the sound is dramatically recreated on the guitar alone.

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SIDE A

1. **INTRO (GOD WILL TAKE CARE OF YOU)** 1:31
   (Traditional Arrangement by Edwin Hawkins) Edwin Hawkins Publishing Co./ASCAP, PRI Music Inc./ASCAP
2. **JESUS IS WAITING** 4:43
   Soloist: Leonard Conner (Walter Hawkins) Malaco Music/BMI, Leeodd Music/BMI
3. **SOLID ROCK** 4:44
   Ensemble: F. Green-Perez, L. Stephens, K. McFarland, G. Evans, E. Smith (Traditional Arrangement by Patrisha Gill) Ron Harris Music/ASCAP
4. **I CAN BEAR IT** 5:04
   Soloist: Walter Redmond (Edwin Hawkins) Edwin Hawkins Publishing Co./ASCAP, PRI Music Inc./ASCAP

SIDE B

1. **HE KNOWS** 5:33
   Soloist: Walter Redmond (Edwin Hawkins) Edwin Hawkins Publishing Co./ASCAP, PRI Music Inc./ASCAP
2. **FULL & COMPLETE** 11:23
   Duet: Shirley Miller and Yvette Flunder (Walter Hawkins) Malaco Music/BMI, Leeodd Music/BMI

SIDE C

1. **OH MY JESUS** 5:07
   Soloist: Lawanda Scroggins (James C. Chambers & Kevin Bond) Bonded Music Publishing/BMI
2. **WHO SHALL SEPARATE US** 5:34
   Duet: Laverne Moore and Edwin Hawkins (Dwayne Kennedy) Malaco Music/BMI, Leeodd Music/BMI
3. **COME TO JESUS** 5:00
   Soloist: Brenda Roy (Walter Hawkins) Malaco Music/BMI, Leeodd Music/BMI

SIDE D

1. **THE JUST SHALL LIVE** 6:46
   Duet: Walter Hawkins and Carol King (Walter Hawkins) Malaco Music/BMI, Leeodd Music/BMI
2. **THANK YOU** 10:31
   Soloist: Yvette Flunder (Walter Hawkins) Malaco Music/BMI, Leeodd Music/BMI

Edwin Hawkins appears courtesy of Polygram Records, Inc.

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Drums: Joel Smith
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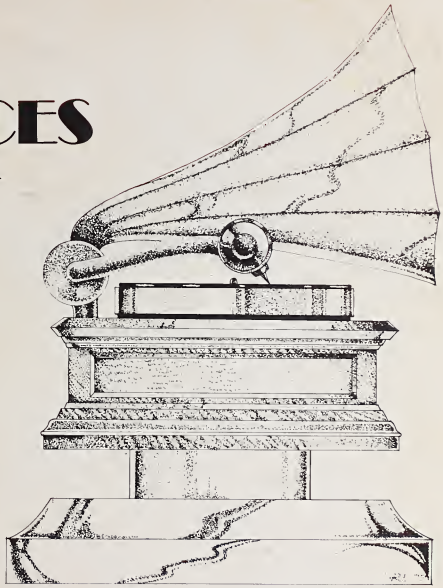
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O SOLE MIO
THREE RING RAGOUT
BUGLES IN THE SKY
IN THE HALLS OF THE MOUNTAIN KING
B - I-BI
JEANNIE WITH THE LIGHT BROWN HAIR
WHAT LOVE WILL DO

VOCALS BY
Ray McKinley • Terry Allen • Lynn Gardner

BLUE HEAVEN RECORDS, INC.
P.O. BOX 99, WOODBURY, N.Y. 11797



SERIES II VOL. 9

AJAX - 142

WILL BRADLEY

IN DISCO ORDER, Volume 6



No. 780337

SIDE ONE

January 30, 1941
1. BOUNCE ME BROTHER WITH A SOLID FOUR
(Vocal by Ray McKinley)
2. I NEED SOMEBODY TO LOVE
(Vocal by Terry Allen)
3. PRAIRIELAND LULLABY
(Vocal By Terry Allen)
4. THINK OF ME (theme)
(Vocal by Terry Allen, arranged by Will Bradley and Freddie Slack

March 17, 1941
5. WHAT D'YA HEAR FROM YOUR HEART?
(Vocal by Lynne Gardner)
6. TALKING TO THE WIND
(Vocal by Terry Allen)
7. SHADOWS IN THE NIGHT
(Vocal by Terry Allen)

SIDE TWO

March 17, 1941 continued
1. CALL ME A TAXI
(Vocal by Ray McKinley)

March 23, 1941
2. SLEEPY TIME GAL
(Vocal by Terry Allen, arranged by Leonard Whitney)
3. SWINGIN' DOWN THE LANE
4. FLAMINGO
(Vocal by Terry Allen, arranged by Leonard Whitney)
5. APRIL IN PARIS
(Arranged by Will Bradley)

May 12, 1941
6. WHEN YOU AND I WERE YOUNG MAGGIE
7. IN THE HALL OF THE MOUNTAIN KING

Personnel for side one and track one on side two:

Steve Lipkins, Joe Wiedman, Al Mitchell(tp) Will Bradley, Bill Corti, Jimmy Emmert(tb) Joe Huffman, Art Mendelsohn(as) Peanuts Hucko(cl/ts) Sam Sa chelle(ts/bar) Freddie Slack(p) Steve Jordan (g) Doc Goldberg(b) Ray McKinley(d)

Personnel for remainder of LP:

Steve Lipkins, Lee Castle, Alec Fila(tp) Will Bradley, Bill Corti, Jimmy Emmert(tb) Mahlon Clark, Art Mendelsohn(as) Peanuts Hucko(cl/ts) Johnny Van Eps(ts) Bob Holt(p) Steve Jordan(g) Doc Goldberg(b) Ray McKinley(d)

AJAX - 142

WILL BRADLEY
IN DISCO ORDER, Volume 6
January 30, 1941 - May 12, 1941

AJAX MUSIC CORPORATION
BOX 415
CRYSTAL SPRINGS, FLORIDA 33524

OTHER AJAX RECORDS AVAILABLE

GENE KRUPA IN DISCO ORDER, Volume One 1935 - 1938	AJAX 101
WOODY HERMAN IN DISCO ORDER, Volume One 1936 - 1937	AJAX 102
JIMMY DORSEY IN DISCO ORDER, Volume One 1935 - 1936	AJAX 103
CHARLIE BARNET IN DISCO ORDER, Volume ONe 1933 - 1936	AJAX 104
GENE KRUPA IN DISCO ORDER, Volume Two 1938	AJAX 105
CHARLIE BARNET IN DISCO ORDER, Volume Two 1936 - 1937	AJAX 106
JOHNNY HODGES IN DISCO ORDER, Volume One 1937 - 1938	AJAX 107
JOHNNY HODGES IN DISCO ORDER, Volume Two 1938 - 1939	AJAX 108
WOODY HERMAN IN DISCO ORDER, Volume Two 1937	AJAX 109
GENE KRUPA IN DISCO ORDER, Volume Three	AJAX 110
GENE KRUPA IN DISCO ORDER, Volume Four 1939	AJAX 111
WILL BRADLEY IN DISCO ORDER, Volume One 1939	AJAX 112
JAN SAVITT IN DISCO ORDER, Volume One 1937 - 1938	AJAX 113
JIMMY DORSEY IN DISCO ORDER, Volume Two 1936	AJAX 114
WILL BRADLEY IN DISCO ORDER, Volume Two	AJAX 115
JOHNNY HODGES IN DISCO ORDER, Volume Three	AJAX 116
JIMMY DORSEY IN DISCO ORDER, Volume Three	AJAX 117
JIMMY DORSEY IN DISCO ORDER, Volume Four	AJAX 118
WILL BRADLEY IN DISCO ORDER, Volume Three	AJAX 119
JOHNNY HODGES IN DISCO ORDER, Volume Four	AJAX 120
GENE KRUPA IN DISCO ORDER, Volume Five	AJAX 121
GENE KRUPA IN DISCO ORDER, Volume Six	AJAX 122
WOODY HERMAN IN DISCO ORDER, Volume Three	AJAX 123
JIMMY DORSEY IN DISCO ORDER, Volume Five	AJAX 124
GENE KRUPA IN DISCO ORDER, Volume 7	AJAX 125
COUNT BASIE IN DISCO ORDER, Volume 1	AJAX 126
GENE KRUPA IN DISCO ORDER, Volume 8	AJAX 127
JIMMY DORSEY IN DISCO ORDER, Volume 6	AJAX 128
COUNT BASIE IN DISCO ORDER, Volume 2	AJAX 129
GENE KRUPA IN DISCO ORDER, Volume 9	AJAX 130
WILL BRADLEY IN DISCO ORDER, Volume 4	AJAX 131
GENE KRUPA IN DISCO ORDER, Volume 10	AJAX 132
WOODY HERMAN IN DISCO ORDER, Volume 4 1939	AJAX 133
JIMMY DORSEY IN DISCO ORDER, Volume 7 1938	AJAX 134
WOODY HERMAN IN DISCO ORDER, Volume 5 1939	AJAX 135
WILL BRADLEY IN DISCO ORDER, Volume 5 1940 - '41	AJAX 136
COUNT BASIE IN DISCO ORDER, Volume 3 1938	AJAX 137
GENE KRUAP IN DISCO ORDER, Volumn 11 1940 -'41	AJAX 138
WOODY HERMAN IN DISCO ORDER, Volume 6 1940	AJAX 139
CHARLIE BARNET IN DISCO ORDER, Volume 16 1942 - 1943	AJAX 140
JIMMY DORSEY IN DISCO ORDER, Volume 8 1938 - 1939	AJAX 141
WILL BRADLEY IN DISCO ORDER, Volume 6 1941	AJAX 142

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Will Bradley IN DISCO ORDER,

Volume Five



AJAX — 136

Will Bradley

IN DISCO ORDER, Volume Five

December 1940 — January 1941

SIDE ONE: December 2, 1940

1. THREE RING RAGOUT . (Arranged by Leonard Whitney)
2. HIGH ON A WINDY HILL .. (Vocal by Jimmy Valentine)
3. I SHOULD HAVE KNOWN YOU YEARS AGO ..... (Vocal by Phyllis Myles)
4. LOVE OF MY LIFE ..... (Vocal by Jimmy Valentine)

December 27, 1940

5. I BOOGIED WHEN I SHOULD HAVE WOOGIED ..... (Vocal by Ray McKinley, aranged by Leonard Whitney)
6. THIS LITTLE ICKY WENT TO TOWN ..... (Arranged by Leonard Whitney)

January 6, 1941

7. BREAK IT TO ME GENTLY .... (Vocal by Ray McKinley)

SIDE TWO: January 6, 1941 continued

1. THAT'S HER MASON - DIXON LINE ..... (Vocal by Lynne Gardner and Ray McKinley)
2. CHICKEN GUMBOOGIE .... (Vocal by Ray McKinley, arranged by Leonard Whitney)
3. STARDUST ..... (Vocal by Jimmy Valentine)

January 21, 1941

4. BOOGIE WOOGIE CONGA ... (Vocal by Ray McKinley)
5. IT'S SQUARE BUT IT ROCKS . (Vocal by Ray McKinley)
6. TEA FOR TWO *
7. SOUTHPAW SERENADE .. (Vocal by Ray McKinley) **

PERSONNEL:

Joe Weidman, Steve Lipkins, Al Mitchell(tp) Will Bradley, Jimmy Emmert, Bill Corti(tb) Joe Huffman, Art Mendelsohn (as) Nick Caiazza(ts) Sam Sachelle(ts/bar) Freddie Slack(p) Steve Jordan(g) Doc Goldberg(b) Ray McKinley(d)

Peanuts Hucko(cl/ts) replaces Caiazza January 21, 1941

* Hucko, Slack, Goldberg and McKinley only.

** Slack and McKinley only.

AJAX — 136
No. 780127

OTHER AJAX RECORDS AVAILABLE

GENE KRUPA IN DISCO ORDER, Volume One 1935-1938	AJAX 101
WOODY HERMAN IN DISCO ORDER, Volume One 1936-1937	AJAX 102
JIMMY DORSEY IN DISCO ORDER, Volume One 1935-1936	AJAX 103
CHARLIE BARNET IN DISCO ORDER, Volume One 1933-1936	AJAX 104
GENE KRUPA IN DISCO ORDER, Volume Two 1938	AJAX 105
CHARLIE BARNET IN DISCO ORDER, Volume Two 1936-1937	AJAX 106
JOHNNY HODGES IN DISCO ORDER, Volume One 1937-1938	AJAX 107
JOHNNY HODGES IN DISCO ORDER, Volume Two 1938-1939	AJAX 108
WOODY HERMAN IN DISCO ORDER, Volume Two 1937	AJAX 109
GENE KRUPA IN DISCO ORDER, Volume Three	AJAX 110
GENE KRUPA IN DISCO ORDER, Volume Four 1939	AJAX 111
WILL BRADLEY IN DISCO ORDER, Volume One 1939	AJAX 112
JAN SAVITT IN DISCO ORDER, Volume One 1937-1938	AJAX 113
JIMMY DORSEY IN DISCO ORDER, Volume Two 1936	AJAX 114
WILL BRADLEY IN DISCO ORDER, Volume Two	AJAX 115
JOHNNY HODGES IN DISCO ORDER, Volume Three	AJAX 116
JIMMY DORSEY IN DISCO ORDER, Volume Three	AJAX 117
JIMMY DORSEY IN DISCO ORDER, Volume Four	AJAX 118
WILL BRADLEY IN DISCO ORDER, Volume Three	AJAX 119
JOHNNY HODGES, Volume Four	AJAX 120
GENE KRUPA IN DISCO ORDER, Volume Five	AJAX 121
GENE KRUPA IN DISCO ORDER, Volume Six	AJAX 122
WOODY HERMAN IN DISCO ORDER, Volume Three	AJAX 123
JIMMY DORSEY IN DISCO ORDER, Volume Five	AJAX 124
GENE KRUPA IN DISCO ORDER, Volume Seven	AJAX 125
COUNT BASIE IN DISCO ORDER, Volume One	AJAX 126
GENE KRUPA IN DISCO ORDER, Volume Eight	AJAX 127
JIMMY DORSEY IN DISCO ORDER, Volume Six	AJAX 128
COUNT BASIE IN DISCO ORDER, Volume Two	AJAX 129
GENE KRUPA IN DISCO ORDER, Volume Nine	AJAX 130
WILL BRADLEY IN DISCO ORDER, Volume Four	AJAX 131
GENE KRUPA IN DISCO ORDER, Volume Ten 1940	AJAX 132
WOODY HERMAN IN DISCO ORDER, Volume Four 1939	AJAX 133
JIMMY DORSEY IN DISCO ORDER, Volume Seven 1938	AJAX 134
WOODY HERMAN IN DISCO ORDER, Volume Five 1939	AJAX 135
WILL BRADLEY IN DISCO ORDER, Volume Five	AJAX 136

AJAX MUSIC CORPORATION
BOX 415
CRYSTAL SPRINGS, FLORIDA 33524

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WILL BRADLEY IN DISCO ORDER

GROUP 3



AJAX - 119

WILL BRADLEY

IN

DISCO ORDER

GROUP 3

MARCH 15, 1940 – JULY 16, 1940

OTHER AJAX RECORDS AVAILABLE

GENE KRUPA IN DISCO ORDER, Volume One 1935-1938 ..... AJAX 101
WOODY HERMAN IN DISCO ORDER, Volume One 1936-1937 ..... AJAX 102
JIMMY DORSEY IN DISCO ORDER, Volume One 1935-1936 ..... AJAX 103
CHARLIE BARNET IN DISCO ORDER, Volume One 1933-1936 .... AJAX 104
GENE KRUPA IN DISCO ORDER, Volume Two 1938 ..... AJAX 105
CHARLIE BARNET IN DISCO ORDER, Volume Two 1936-1937 .... AJAX 106
JOHNNY HODGES IN DISCO ORDER, Volume One 1937-1938 ..... AJAX 107
JOHNNY HODGES IN DISCO ORDER, Volume Two 1938-1939 .... AJAX 108
WOODY HERMAN IN DISCO ORDER, Volume Two 1937 ..... AJAX 109
GENE KRUPA IN DISCO ORDER, Volume Three ..... AJAX 110
GENE KRUPA IN DISCO ORDER, Volume Four 1939 ..... AJAX 111
WILL BRADLEY IN DISCO ORDER, Volume One 1939 ..... AJAX 112
JAN SAVITT IN DISCO ORDER Volume One 1937-1938 ..... AJAX 113
JIMMY DORSEY IN DISCO ORDER, Volume Two ..... AJAX 114
WILL BRADLEY IN DISCO ORDER, Volume Two ..... AJAX 115
JOHNNY HODGES IN DISCO ORDER, Volume Three ..... AJAX 116
JIMMY DORSEY IN DISCO ORDER' Volume Three ..... AJAX 117
JIMMY DORSEY IN DISCO ORDER, Volume Four ..... AJAX 118

ABOUT AJAX RECORDS

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SIDE ONE - (March 15, 1940)

1. THIS IS THE BEGINNING OF THE END
   (Vocal by Carlotta Dale, arr. by Hal Datz)
2. RHUMBOOGIE
   (Vocal by Ray McKinley, arr. by Bert Ross and Freddie Slack)

April 16, 1940

3. SCRAMBLE TWO
   (Arranged by Charlie Dixon)
4. SECRETS IN THE MOONLIGHT
   (Vocal by Jimmy Valentine)
5. A YOUNG MAN SINGS
   (Vocal by Jimmy Valentine)
6. IN A LITTLE SPANISH TOWN
7. POLKA DOTS AND MOONBEAMS
   (Vocal by Jimmy Valentine)

SIDE TWO - (April 16, 1940 Cont.)

1. LET'S HAVE ANOTHER ONE
   (Vocal by Ray McKinley)

May 21, 1940

2. WHERE DO YOU KEEP YOUR HEART
   (Vocal by Jimmy Valentine)
3. BEAT ME DADDY PARTS ONE AND TWO
   (Vocal by Ray McKinley)

July 16, 1940

4. ROCK-A-BYE THE BOOGIE
5. 'DEED I DO
   (Vocal by Louise Tobin)
6. DON'T LET IT GET YOU DOWN
   (Vocal by Louise Tobin)

PERSONNEL FOR FIRST TWO TRACKS ON SIDE ONE:

Steve Lipkins, Joe Wiedman, Herbie Dell(tp) Will Bradley, Bill Corti, Jim Emert(tb) Art Mendelsohn, Joe Huffman(as) Sam Sachelle(ts) Peanuts Hucko(cl/ts) Freddie Slack(p) Steve Jordan(g) Felix Giobbe(b) Ray McKinley(d)

PERSONNEL FOR REST OF LP:

Steve Lipkins, Joe Wiedman, Al Mitchell(tp) Will Bradley, Bill Corti, Jim Emert(tb) Art Mendelsohn, Joe Huffman(as) Sam Sachelle, Nick Caiazza(ts) Freddie Slack(p) Steve Jordan(g) Doc Goldberg(b) Ray McKinley(d).

AJAX MUSIC CORPORATION
BOX 415
CRYSTAL SPRINGS, FLORIDA 33524

770524

CLAUDE THORNHILL
IN DISCO ORDER

AJAZ-274



VOLUME 10

SIDE ONE

John Carisi, John Napton, Gene Roland(tp) Allan Langstaff, Leon Cox(tb) Art Sussman, Addison Collins(f-hn) Danny Polo, Jerry Therkeld(cl/as) Drew Moore, Mario Rollo(ts) Bill Bushey(bar) Claude Thornhill(p) Barry Galbraith(g) Joe Shulman(b) Bill Exner(d)

JANUARY 5, 1949

1. AUTUMN NOCTURNE
   (Arr. by Claude Thornhill)
2. LULLABY OF THE RAIN
   (Vocal by The Snowflakes)
3. SLEEPY SERENADE
   (Arr. by Claude Thornhill)
4. WHERE OR WHEN
   (Arr. by Claude Thornhill)
5. SNOWFALL
   (Arr. by Claude Thornhill)

JANUARY 6, 1949

6. IF I FORGET YOU
   (Vocal by Art Brown. arr. by Bill Borden)
7. I DON'T KNOW WHY
   (Vocal by The Snowflakes, arr. by Claude Thronhill)

SIDE TWO

1. THERE'S A SMALL HOTEL
   (Vocal by The Snowflakes, arr. by Gil Evans)

Lee Katzman, John Napton, Charles Speights(tp) Allan Langstaff, Leon Cox(tb) Al Antonucci, Sandy Siegelstein(f-hn) Tony Scott(cl/as) Hal McKusick(as) John Andrews, Buddy Arnold(ts) Gene Allen(bar) Claude Thornhill(p) Barry Galbraith(g) Russ Saunders(b) Bill Exner(d)

APRIL 27, 1949

2. MAYBE IT'S BECAUSE
   (Vocal by Russ McIntyre)
3. LIFE BEGINS WHEN YOU'RE IN LOVE
   (Vocal by Russ McIntyre)
4. MOONLIGHT AND ROSES
   (Vocal by The Snowflakes)

Lee Katzman, Tom Patton, Charles Speights(tp) Allan Langstaff, Charles Etter(tb) Al Antonucci, Don Dunn(f-hn) Danny Polo(cl/as) Hal McKusick(as) John Andrews, Bill Massingill(ts) Gene Allen(bar) Claude Thornhill(p) Joe Derise(g) Russ Saunders(b) Bill Exner(d)

JUNE 9, 1949

5. THROUGH A LONG AND SLEEPLESS NIGHT
   (Vocal by Nancy Clayton)
6. WHO DO YOU KNOW IN HEAVEN
   (Vocal by Russ McIntyre)
7. ON THE 5:45
   (Vocal by Nancy Clayton, Russ McIntyre and The Snowflakes)

CLAUDE THORNHILL IN DISCO ORDER

Volume 10

January 5, 1949 - June 9, 1949

PREVIOUSLY ISSUED IN THE COLLECTOR'S SERIES ON AJAZ

LP-201, 209, 217, 225, 233, 273 CHARLIE BARNET, Volumes 19-24
LP-202, 210, 218, 226, 234, 242, 250, 258: CLAUDE THORNHILL, Volumes 1-8
LP-203, 211, 219, 227, 235, 241, 251, 262, GENE KRUPA, Volumes 16-23
LP-204, 212, 220, 228, 236, 244, 252: JAN SAVITT, Volumes 5-11
LP-205, 213, 221, 229, 237, 245, 253, 261: JIMMY DORSEY, Volumes 13-20
LP-206, 214, 222, 230, 238, 246, 254, 260: BOB CROSBY, Volumes 7-14
LP-207, 215, 223, 231, 239, 247, 255, 263, 271: WOODY HERMAN, Volumes 13-21
LP-208, 216, 224, 232, 240, 248, 256: COUNT BASIE, Volumes 9-15
LP-243, 249, 257, 265, 272, CHARLIE SPIVAK, Volumes 1-5
LP-259, 264 ARTIE SHAW, THE EARLY YEARS, Volumes 1-3

◆

FOR A COMPLETE CATALOG INCLUDING EARLIER VOLUMES WRITE:

AJAZ RECORDS INC.
BOX 1076
ZEPHYRHILLS, FLA. 33599

◆

AJAZ-274

AJAZ 266

CLAUDE THORNHILL
COMPLETE IN DISCO ORDER



VOLUME 9

December 15, 1947 - January 4, 1949

CLAUDE THORNHILL
Complete In Disco Order

Volume 9

December 15, 1947 - January 4, 1949

SIDE ONE:

Ed Zandy, Louis Mucci, Red Rodney(tp) Tak Takvorian, Allan Langstaff(tb) Walter Welscher, Sandy Siegelstein(f-hn) Ed Stang(pic/fl) Danny Polo, Lee Konitz(cl/as) Bill Barber(tuba) Mickey Folus, Mario Rollo(cl/ts) Bill Bushey(cl/bar) Claude Thornhill(p) Barry Galbraith(g) Joe Shulman(b) Bill Exner(d)

December 15, 1947

1. **LOOK FOR THE SILVER LINING**
   (Vocal by Fran Warren, arr. by Bill Borden)
2. **JUST ABOUT THIS TIME LAST NIGHT**
   (Vocal by Fran Warren, arr. by Bill Borden)
3. **FOR HEAVEN'S SAKE**
   (Vocal by Fran Warren, arr. by Bill Borden)
4. **WHIP-POOR-WILL**
   (Vocal by Fran Warren,arr. by Bill Borden)

Claude Thornhill(p) Barry Galbraith(g) Joe Shulman(b) Bill Exner(d)

December 16, 1947

5. **THAT OLD FEELING**
6. **COQUETTE**
7. **SOMEDAY I'LL FIND YOU**

SIDE TWO:
Session continues

1. **THE MEMORY OF AN ISLAND**

Personnel the same as December 15.

December 17, 1947

2. **I REMEMBER MAMA**
   (Vocal by Fran Warren, arr. by Andy Phillips)
3. **YARDBIRD SUITE**
   (Arranged by Gil Evans)
4. **TELL ME WHY**
   (Vocal by Fran Warren, arr. by Gil Evans)
5. **LET'S CALL IT A DAY**
   (Arranged by Claude Thornhill)

John Carisi, John Napton, Gene Roland(tp) Allan Langstaff, Leon Cox(tb) Art Sussman, Addison Collins(f-hn) Danny Polo, Jerry Therkeld(cl/as) Drew Moore, Mario Rollo(cl/ts) Bill Bushey(cl/bar) Claude Thornhill(p) Barry Galbraith(g) Joe Shulman(b) Bill Exner(d)

January 4, 1949

6. **WIND IN MY SAILS**
   (Vocal by Buddy Hughes and The Snowflakes, arr. by Charles Naylor)
7. **MY DREAM IS YOURS**
   (Vocal by Buddy Hughes, arr. by Bill Borden)

PREVIOUSLY ISSUED IN THE COLLECTOR'S SERIES ON AJAZ

LP-201, 209, 217, 225, 233, CHARLIE BARNET, Volumes 19-23
LP-202, 210, 218, 226, 234, 242, 250, 258: CLAUDE THORNHILL, Vol. 1-8
LP-203, 211, 219, 227, 235, 241, 251, 262, GENE KRUPA, Volumes 16-23
LP-204, 212, 220, 228, 236, 244, 252: JAN SAVITT, Volumes 5-11
LP-205, 213, 221, 229, 237, 245, 253, 261: JIMMY DORSEY, Volumes 13-20
LP-206, 214, 222, 230, 238, 246, 254, 260: BOB CROSBY, VOLUMES 7-14
LP-207, 215, 223, 231, 239, 247, 255, 263: WOODY HERMAN, Volumes 13-20
LP-208, 216, 224, 232, 240, 248, 256: COUNT BASIE, Volumes 9-15
LP-243, 249, 257: CHARLIE SPIVAK, Volumes 1-3
LP—259: ARTIE SHAW, THE EARLY YEARS, Volume 1

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"S.O.S."
Surfside
RECORDS, INC.

POOR SOULS

BOBBY SMITH—Vocals, Percussion
BUTCH STONE—Vocals, Trumpet
BOB ENOS—Drums, Percussion
TIM GORDON—Vocals, Sax
GLENN KAWAMOTO—Vocals, Bass Guitar
RICK LANGFORD—Vocals, Obxa, Piano
PAT CARPENTER—Vocals, Guitar
BILL SAFRIT—Sound Tech.
BRIAN PICKETT—Lighting

ADDITIONAL MUSICIANS:
(BRAZIL & OVER THE RAINBOW)
MIKE FAULKENBURY—Guitar
CHARLIE WRENN—Bass
DAVID DEWBERRY—Drums
BILL "FIG" NEWTON—Sax
ROGER HARDEE—Vocals
TIM EATON—Vocals & Keys

("MOTION" & I WANT YOU)
GERARD BENSON—Bass
FRANK JERNIGAN—Drums
ANDRE' FERRERI—Guitar
TIM GORDON—Sax
RICK LANGFORD—Keys
PAT CARPENTER—Vocals
TIM EATON—Vocals
(JIM BROCK—Percussion)



TIM EATON—Personal Manager
INSIGHT TALENT
2300 East Independence Blvd.
Charlotte, N. C. 28205
(704) 372-1970

7

SIDE ONE—

(1) WALK THAT CHALKLINE 2:59
Fort Knox Music/BMI (Bernard/Norman)

(2) WHITE CLIFFS OF DOVER 2:28
Burnstein & Co. ASCAP (Kent/Burton)

(3) IT AIN'T THE BEAT IT'S THE "MOTION"
2:48 Jay & Cee/BMI (Glover/Mann)

(4) LONELY TEARDROPS 2:12 Brunswick
Music (Barry Gordy, Jr.)

(5) GIGOLO 4:36 Vegas Music ASCAP
(Casucci/Brammer/Caesar)

SIDE TWO—

(1) BRAZIL 2:42 Peer Int'l/BMI
(Barroso/Russell)

(2) I WANT YOU 2:52 Modern Pub./BMI
(Davis/Jofea)

(3) DON'T MESS AROUND WITH LOVE 3:40
Beacon Music/BMI (The Blenders)

(4) OVER THE RAINBOW 2:17 Fiest Inc.
ASCAP (H. Arlen/E.Y. Harburg)

(5) YOUR CASH AIN'T NOTHIN' BUT TRASH
2:53 Hill & Range/BMI (D. Calhoun)

PRODUCED BY THE POOR SOULS

CO-PRODUCED, ENGINEERED & MIXED BY: **Dave Henson**

RECORDED AT: **Arthur Smith Studios, Charlotte, N. C.**

MASTERED BY: **Jeff Sanders, Kendun Recorders, Burbank, California**

ALBUM COVER DESIGN: **Don Faulkenbury**

BACKGROUND PHOTO: **Richard Horseman**

PHOTO GRAPHICS: **Geary Clark**

ALBUM GRAPHICS: **Tom Pope**

PRODUCTION ASSISTANCE: **John H. (Jack) Polhill, James W. (Jim) Caudle, Chauncey Edwards**

Surfside 1005 RECORDS, INC.

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Charlotte, N.C. 28205

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$.99
THE GOSPEL IN RHYME
Rev. Howard E. Johnson
stereo
GLP 32

THE GOSPEL IN RHYME

"The Gospel in Rhyme" composed and narrated by Rev. Howard E. Johnson, is a unique and prolific series of messages about God's goodness to all mankind. These poetic sermonettes are specifically designed to entertain as well as proclaim to men everywhere that serving a true and loving God can be a part of daily life.

He has chosen as background music some of the great renditions of the late Alfred Bolden as well as others to make your listening more pleasurable.

The author, Rev. Johnson, is a family man with three lovely children that became his task to raise after his wife was called to her heavenly home several years ago. He has enjoyed being a father and a free-lance writer and over a period of ten years has, with his creative mind, produced more than 200 poems of inspiration to the glory and honor of God on every biblical subject and practically every book of the Bible.

Rev. Johnson's calling into this very special type of ministry resulted in his being ordained and licensed and presently his evangelistic travels have brought him to perform with his religious presentations in almost every state in the union.

"The Gospel in Rhyme" has been a part of the radio programming in seven major cities and three television stations across the midwestern states for the past four years.

He deeply and sincerely is grateful to you and all who appreciate and enjoy this, his second dedication, by way of recording and prays that you find strength and comfort in your album.

ROBERTA WHITE



REV. HOWARD E. JOHNSON

SIDE ONE

1. I CHANGE NOT 5:40
2. WHAT MANNER OF MAN IS THIS? 10:30
3. LET BROTHERLY LOVE CONTINUE 6:40

SIDE TWO

1. WHERE IS GOD? 7:00
2. GIVE THANKS UNTO THE LORD 7:28
3. LIVING BE IN VAIN 7:06

GOSPEL GRACE RECORDS
P.O. Box 3004
LOUISVILLE, KENTUCKY

720422

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GLP-52


4036199
MADE IN BRAZIL
Salve Simpatia
Jorge Ben
SOM LIVRE

Lado A

1 - Boiadeiro
*2 - Ive Brussel * **
3 - Adelita
4 - Waldomiro Pena

Lado B

1 - Salve Simpatia
2 - Menina Crioula
3 - Occulatus Abis
4 - Cantileñas de São Victor



Coordenação Geral e Direção de Produção: *Guto Graça Mello*
Produção Executiva, Direção de Estudio, Técnico de Gravação, Direção de Mixagem e Técnico de Mixagem: *Max Pierre*
Assistente de Produção: *Yara Vidal*
Arregimentação: *João Luzze*
Arranjos e Regências: *Lincoln Olivetti*
Assistentes de Estudio: *Julinho Martins/Felipe Nery/Mario Jorge*
Montagem: Ieddo Gouveia
Corte: *Americo (Tapecar)*
Engenheiro de Manutenção: Nolan Leve
Assistentes: *Jorge (Gordo), Pimentel (Magro).*
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** * Participação Especial de Caetano Veloso*
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BETHLEHEM BCP HIGH FIDELITY 6014

ALL OF ME



the Debonair mr. hartman

HYDE/HANNAN

JUN 7 1957 R.S.

BCP-6014
"MICRO COSMIC SOUND"

"ALL OF ME — THE DEBONAIR MR. HARTMAN" — Johnny Hartman

SIDE A

Band 1: **BLUE SKIES (2:53)***
(Berlin)

2: **I COULD MAKE YOU CARE (3:29)**
(Cahn-Chaplin)

3: **TENDERLY (3:18)**
(Gross-Lawrence)

4: **THE LAMP IS LOW (2:39)**
(DeRose-Parish-Shefter)

5: **WHILE WE'RE YOUNG (2:52)**
(Engvick-Wilder-Palitz)

6: **BIRTH OF THE BLUES (2:52)***
(DeSylva-Brown-Henderson)

PERSONNEL

JOHNNY HARTMAN, vocals accompanied by:

1: The Bethlehem Orch., cond. by Frank Hunter

* * *

2: The Ernie Wilkins Group (on starred tunes only)

Reeds:
TONY ORTEGA—alto
JEROME RICHARDSON—flute, tener
LUCKY THOMPSON—tenor
DANNY BANK—baritone

Brass:
ERNIE ROYAL—trumpet
HOWARD McGHEE—trumpet
FRANK REHAK—trombone

Rhythm:
HANK JONES—piano
OSIE JOHNSON—drums
MILT HINTON—bass

* * *

Recorded November, 1956 in New York City

SIDE B

Band 1: **I'LL FOLLOW YOU (3:28)**
(Turk-Ahlert)

2: **I CONCENTRATE ON YOU (3:45)**
(Porter)

3: **STELLA BY STARLIGHT (3:43)**
(Young-Washington)

4: **I GET A KICK OUT OF YOU (3:04)***
(Porter)

5: **THE END OF A LOVE AFFAIR (3:16)**
(Redding)

6: **ALL OF ME (2:15)***
(Simons-Marks)

The friendless light of a chilly dawn edged its way through an open window in Johnny Hartman's apartment in mid-town Manhattan. He lifted himself slowly from a huge leather armchair, stretched, and walked quietly toward the opening, casually flinging a cigarette to the pavement below. Applause from the night's work, just ended, rang in his ears, and as he sucked the damp morning air into his lungs, he reflected on the dizzy world of entertainment, and the impossible demands it makes on one's constitution.

"What does anyone want out of this business?" Johnny thought, watching the sparse traffic dart aimlessly. "What does it mean to have a talent that puts you on a merry-go-round of clubs, theaters and one nighters so that Jane and John Public can feel that their entertainment dollar was wisely spent?" Like all entertainers — comics, musicians, singers — Johnny counted himself among the more fortunate sons of Adam that he derived his income from something he enjoyed doing from childhood, singing. Hell, even if he were a laborer he could still sing, so he was ahead of the pack no matter how you figured it.

But what did he want out of it? What measure of compensation beyond the hard won money keeps a guy fighting upstream against the torrents of bad music and careless listeners? His lightly playing radio beeped six o'clock and Johnny turned it off . . . he was ready to retire. He turned the question over in his mind as he kicked off his shoes, and suddenly a thought seized him. "A perfect LP," Johnny thought, " . . . that's what I'd really like to get. Not a flawless performance, but perfect in the sense that the tunes are my kind of tunes, and the music is my kind of music." He lit a cigarette and snapped the light switch on the wall. "My kind of tunes," he continued, " and played for me by musicians who know m pensation is worth all the ignomin money I didn't make."

Johnny Hartman sank into bed, and his thoughts overcame the lulling effect of another quiet dawn. "Pick out some tunes boy," he said half-aloud, "just what would you record if someone gave you the green light? You're a good singer, but good singers are a dime a dozen . . . you've got to prove yourself a great singer . . . and the best way to do it is to line up the tunes that'll show you off best." What was that tune he sang so often in D.C. . . . "I'll Follow You," . . . there's a beautiful thing, he'd certainly include that. Something else for strings . . . some composers maybe, like Cole Porter's "I Concentrate on You," and the beautiful Walter Gross composition "Tenderly" — done in its original three-quarter time style. Something with a nostalgic touch like "While We're Young" and "I Could Make You Care," and maybe something a little sad like "The End of A Love Affair."

Relaxation coursed through his body as the tenseness of the night's work left him and he fought to stay awake . . . to prolong this pleasant interlude of a dream record. "There are so many beautiful tunes," he mused, "they'd have to be done in a very special way." Who would he ask to arrange them . . . to capture on paper the melody and harmony of strings, woodwind and rhythm that he envisioned? Who was that fellow that worked briefly with him on another record date . . . the boyish lad from Pennsylvania who showed such a deft touch in blending strings in a manner Johnny had never heard before? Of course, Frank Hunter, . . . how could he forget Frank who thought so highly of his voice quality that he offered to orchestrate anything Johnny needed for his club work for nothing . . . well, at least for scale. No questions . . . Hunter would be his arranger, and what he couldn't do with these tunes wouldn't be worth talking about.

Fatigue, which danced on the edge of his consciousness for many minutes came rushing in to obscure further thought. In the half-light of reality he could hear a melody, but couldn't remember the words.

A jangling telephone returned Johnny's thoughts to reality. Time had passed, and as he reached for the receiver he noticed the peculiar slant of the sun's rays in mid-afternoon. Ernie Wilkins laughed at the other end of the line, and Johnny had to tell him about the "perfect" LP and the plans he had for it.

"No you don't Johnny," Ernie beamed, "as long as you're going that far, you have got to let me give you some tempo things you can swing with . . . things like you did with Dizzy Gillespie." Johnny pondered the words as Ernie hung up and suddenly the picture was clear. "Ernie's right," he decided, "and he's just the guy to do the kind of arrangements that'll really give depth to the idea." Good rhythm tunes like "All of Me," "Birth of the Blues," "I Get A Kick Out of You," and "Blue Skies" done with men like Jerome Richardson, Danny Bank, Tony Ortega, Lucky Thompson, Ernie Royal, Howard McGhee, Frank Rehak, Hank Jones, Milt Hinton and Osie Johnson. They'd really give his dream recording the kind of substance it deserved.

Johnny showered, dressed and left the apartment. The warm November sun at his back prodded him in a down-town direction, and as he ambled on Broadway he resolved to make his wants known to his manager, his agent and . . . yes his record company. Why not? If the LP were recorded he could almost guarantee its success . . . well, at least he'd try. Surely his talent, in combination with the others he had in mind wouldn't go unnoticed once their collective ideas were captured on tape. If they weren't . . . well, at least he had the satisfaction of knowing that his esthetics weren't scarred by the milieu of contemporary supper clubbing. He'd ask and await the results.

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BCP-52 [illegible]Russ Garcia's "Wigville" Band
BCP-53 [illegible]
BCP-54 "Claude Williamson"
BCP-55 "Stu Williamson"
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PHILIPS
A GRANDE ORQUESTRA DE
PAUL MAURIAT
VOL. 23
DON'T GO BREAKING MY HEART
SAVE YOUR KISSES FOR ME
PAPA-TANGO-CHARLY
COULD IT BE MAGIC
BESAME MUCHO
TATTOO BAY
FERNANDO



PHILIPS
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Série de Luxo

Lado 1

A GRANDE ORQUESTRA DE PAUL MAURIAT VOL. 23

1. COULD IT BE MAGIC 3:25
   (A. Anderson - B. Manilow)
2. SAVE YOUR KISSES FOR ME 3:04
   (T. Hiller - M. Lee - L. Sheridan)
3. PAPA-TANGO-CHARLY (Le triangle des Bermudes) 2:05
   (P. Adler - M. Shuman)
4. DERRIÈRE L'AMOUR (Dietro l'amore) 3:32
   (V. Pallavicini - S. Cutugno - P. Delanoe)
5. L'AMOUR C'EST COMME LES BATEAUX 3:06
   (G. Thibaut - A. Popp)
6. TU SAIS JE T'AIME 3:23
   (Sevran - Carmone - Alec)

Lado 2

1. DON'T GO BREAKING MY HEART 3:25
   (C. Blanche - A. Orson)
2. FERNANDO 3:57
   (B. Anderson - S. Anderson - B. Ulvaeus)
3. BESAME MUCHO 2:50
   (C. Velasquez)
4. TATTOO BAY 3:02
   (Paul Mauriat)
5. JE VAIS T'AIMER 3:17
   (J. Revaux - M. Sardou - G. Thibaut)
6. IL ÉTAIT UNE FOIS NOUS DEUX 3:22
   (V. Pallavicini - S. Cutugno - P. Delanoe - C. Lemesle)

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Press Release — Michael D

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THE BROADCASTER

A SYMPHONIC SUITE

COMPOSED AND CONDUCTED BY

ROBERT MAXWELL



"THE BROADCASTER" an original bronze by Frances Wadsworth, was commissioned for the lobby of Broadcast House and symbolizes the act of broadcasting which sows the seeds of service.

"The Broadcaster Suite," an original musical work by Robert Maxwell, was commissioned for the dedication of Broadcast House. Its premiere performance under the baton of the composer took place on November 27, 1965, following the unveiling of the bronze by Governor John N. Dempsey of Connecticut.

THE BROADCASTER

A SYMPHONIC SUITE

COMPOSED AND CONDUCTED BY

ROBERT MAXWELL

Commissioned expressly for the dedication of
BROADCAST HOUSE

WTIC TV—AM-FM

Hartford, Connecticut

The following remarks were delivered on November 27, 1961 by Paul W. Morency, President of The Travelers Broadcasting Service Corporation, on the occasion of the dedication of BROADCAST HOUSE.

"We are proud of BROADCAST HOUSE, but we know that a building is only a building . . . it is the spirit and the mind . . . the search and the striving of men which give truth and meaning to stone and mortar.

"Over one hundred years ago the Reverend Theodore Parker penned words which express what we believe should be our aim and goal. He wrote: 'Truth never yet fell dead in the streets; it has such affinity with the soul of man, the seed however broadcast will catch somewhere and produce its hundredfold. . . .'

"In our search for tangible reminders of our primary obligations, we commissioned the creation of two works of art, each symbolic of those words written in 1842. One is a musical work—a symphonic suite—entitled THE BROADCASTER, composed by Robert Maxwell. You will hear its world premiere performance tonight under the baton of the composer. The other is a statue in bronze, also titled THE BROADCASTER, sculptured by Frances Wadsworth."



THE BROADCASTER

a symphonic suite by Robert Maxwell

(From program notes written for the world premiere performance over WTIC TV-AM-FM on November 27, 1961)

"It was almost two years ago that WTIC, looking forward to this night of dedication, decided to commission a composer to write an original musical work which in harmony and melody would capture the spirit of BROADCAST HOUSE and what it stands for. After many weeks of searching and negotiations, Leonard Patricelli, Vice President of Television Programs, decided that the one person ideally suited to compose this music was Robert Maxwell, who began his musical career as staff harpist with the WTIC Orchestra under the direction of Moshe Paranov. Since that time, Robert Maxwell has become recognized as one of the world's great harpists. His fame as a performer was enhanced as he achieved new successes as composer of such wonderful melodies as EBB TIDE and SHANGRI-LA.

"In July 1960, Mr. Maxwell was asked to compose a symphonic suite in four movements to be titled: THE BROADCASTER. The first would be called DEDICATION in honor of BROADCAST HOUSE as a whole. Each of the other three movements would be symbolic of the stations in BROADCAST HOUSE, namely WTIC-AM, FM and TV.

"1. DEDICATION—BROADCAST HOUSE
The first movement, DEDICATION, opens brightly with trumpets, and then moves into a broad, sweeping melody which reverently captures the spirit of dedication.

"2. CELEBRATION—WTIC-AM
The second movement, CELEBRATION, a tribute to WTIC-AM, begins with a brilliant fanfare for brass and snare drum, segues into a sparkling waltz tempo, portraying the festivities of the day of dedication.

"3. MEDITATION—WTIC-FM
Next comes a movement titled MEDITATION, a tribute to WTIC-FM. This is a very lovely and inspired ballad theme featuring muted strings, reeds and harps, and depicts the serenity and beauty of music associated with WTIC-FM.

"4. ANTICIPATION—WTIC-TV
The final movement, ANTICIPATION, is a tribute to WTIC-TV. It begins in march tempo, very softly, as if at distance, and gradually builds in volume as the various choirs of the orchestra join in. At its climax, the movement recalls the FM theme, this time in a broad, majestic tempo, and comes to an end on a note of triumph, symbolizing the march toward the future."

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ALLIGATOR BOGALOO

LOU DONALDSON

BLUE NOTE

BLP 4263/84263

MELVIN LASTIE, Sr., cornet; LOU DONALDSON, alto sax; GEORGE BENSON, guitar; LONNIE SMITH, organ; LEO MORRIS, drums.

LOU DONALDSON is back. He hos returned to the Blue Note label, where he scored notable triumphs in jazz recordings by recording some of the leoding best selling albums in their catalogue.

As one of the chief ambassadors of the "people to people" type of jazz communication this alto saxophonist, who has shown great concern for continuing the tradition of combining the old with the new, celebrates his homecoming with o new album that promises to continue his prominent position os one of the outstonding contributors to the sound of happy jazz.

Over the years, os most liner note annotators of the Blue Note albums have documented, Lou Donaldson has been consistent in his sound, and constant in his approch in developing a style that has met with vast approval by the jazz public.

A review of the history of Lou Donaldson in jozz has brought an almost unonimous opinion by writers and reviewers that Lou Donoldson is a member of that diminishing breed of jazz purveyors who register no feor of swing and are delighted for the opportunity to communicate with the listeners.

If there is any criticism of Lou, the commentator looking for his critique would observe thot Lou Donoldson is not o floshy personolity and unlike mony of his jozz constituents avoids the glare of public controversy. He does little in the way of fobricoting on image that will motivate a writer to create reodoble and colorful misimpressions. Nor does he lean an any crutch except to allow his music to speak for Lou Donaldsan the musician and Lou Donaldson the man.

As with every excellent artist with something important to say, it is necessary to dig beneath the surface. For great artists manage somehaw to canvey a simplicity that many times defies a definitive explonotion. Because they do things simply and do it well, without the embellishment geared to the hungry readers who want to tiillote their appetites with the unsavory or the forbidden, the true artist most times must wait almost a lifetime to receive his just due.

A look at the alta saxophonists on the jazz scene taday will immediotely ottest ta the fact that Lou is high up on the list of the top ten. His perch an the ladder is far from a precarious one for he has well earned his musicol letters with such mosters as Art Blakey, Horace Silver, Jimmy Smith, Grant Green, Miles Davis, Thelonious Monk, Charlie Parker, Sonny Stitt and others. He hos alsa been one of the importont veterans who hos not feared the rush af oncoming youth. Rather he hos token the time to introduce them and given them the advontage of being exposed with him as contributing members of his album dotes.

In this current album, Lou hos once again merged his talents with rising young jazz stars in George Benson, guitor; Lonnie Smith, organ and Melvin Lastie, Sr., carnet.

The three youngsters are recent olumni of Rhythm and Blues, which has proven its close kinship to jazz. George begon os an R & B singer and guitarist before settling on the guitor fulltime where he earned much attention for a few years as guitarist with Brother Jack McDuff. During his tenure with Brother McDuff, he proved to be a consistently hard and cooking swinger. And with the McDuff group playing the music rooms throughout the country that catered to patrons who liked a good blend of ballad jazz and blues, George learned his croft well. So well in fact that he was pegged to work the Guitar Workshop at the Newport Jazz Festival in 1966 and according to the well regarded jazz pianist and broadcaster Billy Taylor, who produced the workshop, "George broke it up."

When he formed his own group upon leaving McDuff, he hired Lonnie Smith, who was waiting for the opportunity to become a full fledged member of the jazz academy. Since then, the two have been in the forefront of one of jazzdom's most exciting young groups on the East Coast, playing to SRO houses at Count Basie's, Minton's Ployhouse ond Club Boron in New York.

Melvin Lostie, Sr. was a stellar member of a group led by Willie Bobo, the Boss of Latin Soul. The group had a big seller in *I Know*, which rested on the charts for a number of weeks. Melvin, known as the preocher to his musical constituents, has a big, fiery sound that is brassy and full. He is one of the last of the practicing cornetists in the business.

With the addition of Leo Morris, who has learned that drummers must do more than "kick" but must be musical in their sound as well as punctuate, Lou Donaldson has formed a group that hos produced six illuminating sides in this olbum.

Lou, still the mosterful writer, has come up with three originals for this date: *Alligotor Bogoloo*, the title tune, *The Thong* ond *Rev. Moses*. *Alligator Bogoloo* will no doubt toke its place olongside other Donaldsonion compositions such as *Blues Walk*, *Groovy Train*, and the works on his *Noturol Soul* album (Blue Note BLP 4108).

For here, Lou digs in ever mindful that the trend of Americo today is to move back on the dance floor that wos vocoted for too long o period. Yet, there is no compromise of musical volidity here. It is simply groovy jozz with an accented beat that, like all Lou's music, makes you wont to pot your foot and allow your body to become caught up in the rhythm. Lou, Melvin, George ond Lonnie eoch hos his soy, giving equal voicing to o tune that spells out the musicol theme of the album.

Fred-die McCoy a young vibist out af Newark, New Jersey, wrate One *Cylinder*. The argon and drums loy down the beat with the horns and guitar coming in in unisan, followed by individual choruses from each of the front section. The overlay of the solos on the constant beat gives it a continuous stap and go feeling.

The Thang is a straight ahead swinger with, again, the emphosis on the back beat. Neither complicoted to understond or to feel, it is the type of tune thot points to whot is happening in jazz today in that R & B and jozz ore becaming a compotible duo.

Aw Shucks! gives the young Mr. Smith, (no blood relation, but musicolly related, to the master af the organ, Jomes Oscar, or Jahnny Hammond Smith) an opportunity to display his writing tolent. He shows he is deeply immersed in the blues ond hos listened closely to the veterons af the orgon ond hos learned his lessons well.

Rev. Moses moy or may not be a fictional character. But there is no doubt Lou hos an affection for the soulful and priestly duties of the men of the cloth. This is a gospel tinged but blues boptized affering that gives evidence of his discipleship.

There are few masters of the ballad that Lou has to bow to. On *I Wont a Little Girl*, his alto speaks wormly and with compassion.

Alligator Bogaloo is another impressive offering of Lou Donaldson's that gives proof that his eor is attuned to the happenings of today and yet does not alter his position in jazz as one of the outstanding proponents of the "people to people" jozz that communicates.

—DEL SHIELDS, Executive Vice President
NATIONAL ASSOCIATION OF RADIO ANNOUNCERS
WLIB-FM

George Benson and Lonnie Smith perform by courtesy of Columbia Records.

Cover Photo & Design by REID MILES
Recording by RUDY VAN GELDER

Side 1

1. **ALLIGATOR BOGALOO** Time 6:45
   (Lou Donaldson) Blue Horizon Music—BMI
2. **ONE CYLINDER** Time 6:40
   (Freddie McCoy) Prestige Music Co., Inc.—BMI
3. **THE THANG** Time 5:45
   (Lou Donoldson) Blue Horizon Music—BMI

Side 2

1. **AW SHUCKS!** Time 7:15
   (Lonnie Smith) Roosevelt Music Co., Inc.—BMI
2. **REV. MOSES** Time 6:20
   (Lou Donaldson) Blue Horizon Music—BMI
3. **I WANT A LITTLE GIRL** Time 4:25
   (Mencher-Moll) Shapiro, Bernstein & Co., Inc.—ASCAP



Blues Walk — BLP 1593



Here 'Tis — BLP 4066



Gravy Train — BLP 4079



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Joseph E. Casey, Vice President
Promotion, Nashville

Dear Programmer:

The attached twelve inch, 33 1/3 recording on the hottest group in the country today, EXILE, represents a small portion of eight number 1 records.

In fact, this is "The Exile Radio Video". The video and soundtrack were recorded live in their home town of Lexington, Kentucky at a "Welcome Home Exile" concert. The video will be serviced to all national, regional and local broadcast and cable outlets.

As a show of our appreciation to you, the radio stations that have supported this incredible group from the beginning, we wanted to share some of the great memories in their recording career. This recording is a medley of four of their biggest singles and this soundtrack features the songs, "Super Love", "Kiss You All Over", "Woke Up In Love", and "I Could Get Used To You". It also represents four of ten cuts from their current album "EXILE'S GREATEST HITS". We feel this recording will lend itself to some good solid music programming on your part. This recording is available only to you and will not be marketed in a commercial configuration. While this recording is being pressed in limited quantities, if you feel you could use a few additional copies, please notifiy our office.

On behalf of CBS Records-Nashville and EXILE, my sincere appreciation for your participation in making eight number 1 records, "The Exile Radio Video" and "EXILE'S GREATEST HITS" possible.

Sincerely,

Joseph E. Casey
CBS Records-Nashville
Vice President of Promotion

JEC/dsj
encl.

the WATCHMEN



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TO YOU



JACKET MADE IN CANADA



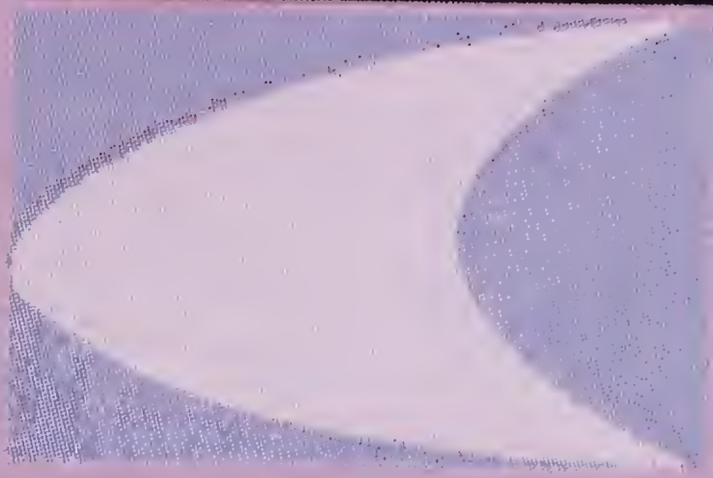
RIKKI AARON

RIKKI AARON

Side A - FOR THE LOVE OF MUSIC
(D. Watson)
David Watson - Vocals, Piano, Hammond Organ
Stanley O'Donnell - Vocals, Drums
James Flynn - Bass

Side B - SAY WHAT'S ON YOUR MIND
(D. Watson)
David Watson - Lead Vocals, Piano, Drums, Hammond Organ
Stanley O'Donnell - Background Vocals
Vernon Anthony - Guitar
James Flynn - Guitar
Earl Hartfield - Sax
Richard Robinson - Engineer

NASHBORO RECORDS



SIDE ONE

℗© 1982 NASHBORO

WARNING
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STEREO

NA-7254-A

Produced By:
Shannon Williams

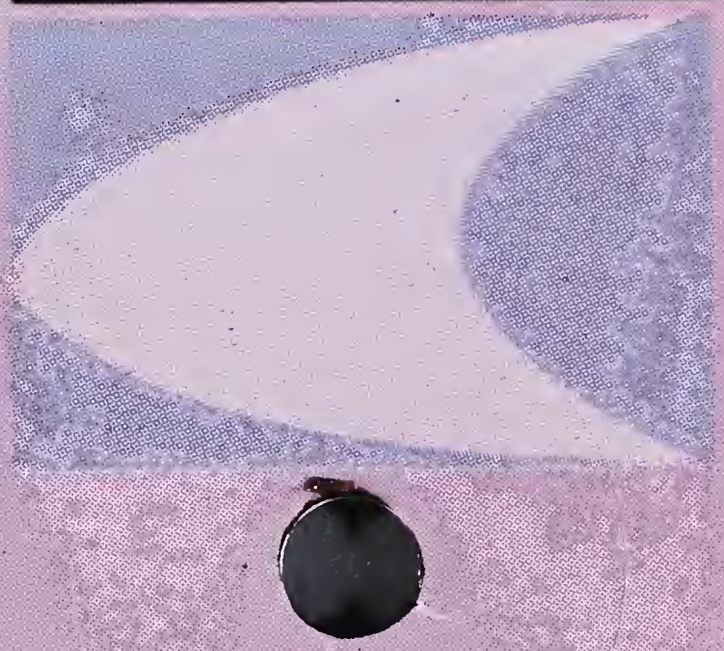
LIVE AT THE WAR MEMORIAL AUDITORIUM

Tommy Ellison & The Five Singing Stars

1. ORGAN SOLO :52
2. I FINALLY GOT MYSELF TOGETHER (Billy Hardy) 4:58
(PD) Intro to Perry Taft :11
3. WITNESS (IN MY SOUL) (Perry Taft) 6:43
(PD) Tommy Preaching :34
4. COME ON HOME 5:37
(Tommy Ellison) Excellorec Music (BMI)

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

NASHBORO RECORDS ®



SIDE TWO

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STEREO

NA-7254-B

Produced By:
Shannon Williams

LIVE AT THE WAR MEMORIAL AUDITORIUM

Tommy Ellison & The Five Singing Stars

1. INTRO TOMMY TALKING 2:16
2. SERVE THE LORD (Tommy Ellison) 2:07
(Ronald Kersey) Excellorec Music (BMI)
3. I'M NOT THE SAME PERSON (Tommy Ellison) 2:50
(Tommy Ellison) Excellorec Music (BMI)
4. I'VE BEEN LOVING GOD FOR SO LONG 4:03
(Tommy Ellison) (PD)

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

SERIOUS BUSINESS RECORDS
73 SPRING ST. NEW YORK, NY 10012



SIDE 1
33 1/3 RPM

STEREO
SBR40

THE PAPARAZZI "ROCOCO"

1. ...AND AWAY WE GO	2:58
2. HI	2:25
3. THE ROCOCO TAPE	1:57
4. UP UP AND AWAY	4:54
5. UPPER EAST SUICIDE	1:48

My Zebra Music (ASCAP)
All selections by Erik Paparozzi
©2003 ℗2010

LONG PLAYING HIGH FIDELITY

SERIOUS BUSINESS RECORDS
73 SPRING ST. NEW YORK, NY 10012



SIDE 2
33 1/3 RPM

STEREO
SBR40

THE PAPARAZZI "ROCOCO"

1.	EPIC PROPORTIONS	4:27
2.	GOING GOING GONE...	1:29
3.	MY O MY	4:22
4.	FALL (INTO IT)	5:02

My Zebra Music (ASCAP)
All selections by Erik Paparozzi
©2003 ℗2010

LONG PLAYING HIGH FIDELITY

Platipussy

Side A

1- Get your shit outta my place
2- Eat Me
© 1995 Platipussy


Platipussy
SIDE B
1- B.R.N.
2- Eat Me (Dance)
©1995 Platipussy

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023

Long Playing Non-Breakable Micro Groove 33⅓ RPM

EARLY SYNCOPATED DANCE MUSIC

Cakewalks, Two-Steps, Trots, and Glides

Compiled and annotated by DAVID A. JASEN

SIDE ONE

Folkways Records

RF 37 A

1. At a Georgia Camp Meeting - Sousa's Band
2. Smoky Mokes - Columbia Orch.
3. Creole Belles - Metropolitan Orch.
4. King Chanticleer - Prince's Band
5. Kerry Mills Ragtime Dance - Zonophone Concert Band
6. Kentucky Kut Up - Pryor's Band
7. The Minstrel Band - Pryor's Band
8 Grizzly Bear - Pryor's Band

© 1978 by Folkways Records & Service Corp.
43 West 61st Street, NYC 10023 NY USA


FOLKWAYS Records
AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023
Long Playing Non-Breakable Micro Groove 33⅓ RPM
© 1978 Folkways Records & Service Corp.
EARLY SYNCOPATED DANCE MUSIC
Cakewalks, Two-Steps, Trots, and Glides
Compiled and annotated by DAVID A. JASEN
SIDE TWO
Folkways Records
RF 37 B
1. Gertrude Hoffman Glide - Walter B. Rogers Band
2. Too Much Mustard - Walter B. Rogers Band
3. Everybody Two-Step - Military Band
4. The Horse Trot - Military Band
5. One Step Instruction
6. Bon Ton One Step - Conway's Band
7. The Dancing Deacon - Jim Europe's Hell Fighters
8. Bees Knees - Original Memphis Five
© 1978 by Folkways Records & Service Corp.
43 West 61st Street, NYC 10023 NY USA


PRIORITY
RECORDS
CYNTHIA CLAWSON
33⅓ RPM
STEREO
℗ 1983 CBS Inc.
AS 1632
XSS 169265
Intro :39
Time: 4:28
COME CELEBRATE JESUS
-J. Rosasco - C. Cloninger- Taken From The
Priority Lp: "FOREVER" BJU 38633
Narrated lead-in by artist 2 station ID's
Publisher: Priority Music (ASCAP)
Produced by John Rosasco
DEMONSTRATION
NOT FOR SALE


PRIORITY
RECORDS
Christian
CYNTHIA CLAWSON
33⅓ RPM
STEREO
℗ 1983 CBS Inc.
AS 1632
XSS 169256
Intro :39
Time: 4:28
COME CELEBRATE JESUS
-J. Rosasco - C. Cloninger- Taken From The
Priority Lp: "FOREVER" BJU 38633
Publisher: Priority Music (ASCAP)
Produced by John Rosasco
DEMONSTRATION
NOT FOR SALE

THE BEST OF CARL STORY
CARL STORY

1. LIGHT AT THE RIVER
(C. Story-B. Brewster) Starday (BMI)
2. THE OLD COUNTRY PREACHER
(C. Story) Starday (BMI)



STEREO

634-S-SLP-455-A
33⅓ RPM
S-SLP-455

3. DIDN'T THEY CRUCIFY MY LORD
(Arr. Wm. York) Starday (BMI)
4. A PICTURE FROM LIFE'S OTHER SIDE
(Wm. York) Starday (BMI)
5. TRAMP ON THE STREET
(Wm. York) Starday (BMI)
6. DADDY SANG BASS
(Carl Perkins) House Of Cash-
Cedarwood (BMI)

Starday Recording and Publishing Co., Inc.

257-46-3363

THE BEST OF CARL STORY
CARL STORY

1. FAMILY REUNION
(Gabbard-Holt) Starday (BMI)
2. SWEETER THAN THE FLOWERS
(Mann-Rouse-Burns) Lois (BMI)



STEREO

634-S-SLP-455-B
33⅓ RPM
S-SLP-455

3. I DIDN'T HEAR NOBODY PRAY
(C. Story) Starday (BMI)
4. LISTEN TO YOUR RADIO
(C. Story) Starday (BMI)
5. MY LORD KEEPS A RECORD
(H.H. Smith) Tennessee Music & Printing (SESAC)
6. RANK STRANGERS TO ME
(Albert E. Brumley) Affiliated (BMI)

Starday Recording and Publishing Co., Inc.

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION



TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE 11/1

ACC'T POLYGRAM

TITLE LOVE DESIRE (2 VERSIONS)

ARTIST D'BORA

MTX. NO. PRO-974-1-A

REC. NO. PRO-974

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S™

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

XL

12" 33 1/3 RPM

DATE _____

ACC'T POLYGRAM

#2

TITLE LOVE DESIRE (3 VERSIONS)

ARTIST D'BORA

MTX. NO. PRO-974-1-B

REC. NO. PRO-974


TEST PRESSING
TEST PRESSING
ARISTA
DATE:
SELECTION #:
MATRIX #:
ARISTA RECORDS, INC., 6 W. 57th ST., N.Y., N.Y. 10019

TEST PRESSING

TEST PRESSING



DATE: _____

SELECTION #: _____

MATRIX #: _____

ARISTA RECORDS, INC., 6 W. 57th ST., N.Y., N.Y. 10019


wea
SIDE A
SAM 100
(P) & (C) 1984
WEA Records
MCPS
THE BALLAD OF BALLINAMORE
(Fintan Vallely)
CHRISTY MOORE
Prod. by Christy Moore. FREE
SINGLE WITH THE ALBUM
"RIDE ON" - IR 0407
NOT FOR SALE
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED COPYING PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED A WARNER COMMUNICATIONS COMPANY


wea
SIDE AA
SAM 100
(P) & (C) 1984
WEA Records
MCPS
HEY, RONNIE REAGAN
(Maguire/Byrne/Walsh)
CHRISTY MOORE
Prod. by Christy Moore. FREE
SINGLE WITH THE ALBUM
' RIDE ON" - IR 0407
NOT FOR SALE
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED COPYING PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED A WARNER COMMUNICATIONS COMPANY


CAYTRONICS
QUIERO VERTE A MI LADO
ROBERTO CARLOS
CYS 1439
STEREO
SIDE 1
33⅓ RPM
AS 1439
1. QUIERO VERTE A MI LADO
diPaula-B.M. McCluskey
2. JUEGO DE DAMAS -Isolda-
M. Carlos-B.M. McCluskey
3. ES PRECISO SABER VIVIR
R. Carlos-E.Carlos-McCluskey
4. USTED -R. Carlos-E. Carlos-
B.M. McCluskey
5. DESPEDIDA -R. Carlos-E. Carlos-
B.M. McCluskey
6. YO TE RECUERDO
Armando Manzanero
℗ 1975 CBS INC.
Produced exclusively for Caytronics Inc. by Columbia Special Products

CAYTRONICS

QUIERO VERTE A MI LADO

ROBERTO CARLOS



CYS 1439
STEREO

SIDE 2
33⅓ RPM
BS 1439



1. RESUMEN -M. Marcos-E. Barbosa-B.M. McCluskey
2. TERNURA ANTIGUA -J. Ribamar-Duran-B. McCluskey
3. EL PORTON -R. Carlos-E. Carlos-B.M. McCluskey
4. YO SOLO QUIERO -R. Carlos-E. Carlos-B.M. McCluskey
5. EL TIEMPO BORRARA -Paulo Cesar Barros-Getulio Cortes
6. COMO ES GRANDE MI AMOR POR TI Roberto Carlos

℗ 1975 CBS INC.

Produced exclusively for Caytronics Inc. by Columbia Special Products


HEART BEAT
Prod. by
D. Diaz & Pa
A S.M.P. Produc
of Heart Beat
Rec., N.Y.
Tel. 212-462-09
First Choice Int
Jamaica, W. I.
Tel. 92-25654
H.B.L. Music
© ℗ "82"
45 RPM
PLEASE STAY
PHILIP FRAZER


HEART
BEAT
Prod. by
D. Diaz & Pat
A S.M.P. Production
of Heart Beat
Rec., N.Y.
Tel. 212-462-0934
First Choice Intl.
Jamaica, W. I.
Tel. 92-25654
H.B.L. Music
℗ "82"
45 RPM
VERSION
PAT

OoohWeee Records

BULLDOGG

Side A

"MY SQUAD"

1. Main Mix (4:08)
2. TV Mix (4:08)
3. Acapella (3:54)

3049 Orbit Circle, Ellenwood, GA 30294

OoohWeee Records

BULLDOGG

Side B



"HITTIN SWITCHES"

1. Main Mix (3:28)
2. Acapella (2:58)

"WIT YO BOY"

1. Main Mix (4:03)
2. Acapella (3:45)

3049 Orbit Circle, Ellenwood, GA 30294

Shurfine Gospel

A DIVISION OF **BAD** INTERNATIONAL RECORD CO.

NEW LIFE
Featuring The Message Of
OLIVIA BRANCH WALKER

℗© 1986
Shurfine Gospel

SFG 55030
SIDE 1

1. NEW LIFE 4:01
2. PO' PILGRIM OF SORROW 5:31
3. GOD CAN 2:50
4. GOD GAVE ME A SECOND CHANCE 3:27
5. BEARING UP THE CROSS 4:29

Mfg. & Dist. By Shurfine Gospel Records 251 Rio Cir. Decatur, GA 30030

Shurfine Gospel

A DIVISION OF **BAD** INTERNATIONAL RECORD CO.

NEW LIFE
Featuring The Message Of
OLIVIA BRANCH WALKER

℗© 1986
Shurfine Gospel

SFG 55030
SIDE II

1. HE MAY NOT COME WHEN YOU WANT HIM 4:04
2. HOLD ON 3:22
3. WHY COMPLAIN 5:19
4. TELL IT 3:22
5. GOD BLESS AMERICA 3:04

Mfg. & Dist. By Shurfine Gospel Records 251 Rio Cir. Decatur, GA 30030



THA MAC

DJ P01
A SIDE

BODY SHAKE

1. FLAVA MIX 7:30

Produced & Mixed by
DJ Pierre



THA MAC

DJ P01
B SIDE

BODY SHAKE

1. CLASSIC MIX 8:00
2. WILD WARP MIX 6:00

Produced & Mixed by
DJ Pierre

CARIÑO RECORDS

Lado A Estereo

DBL1-5068 (DBL1-5068A)

Hazme Une Señal

Roberto Jordán

1 Hazme Una Señal (Gimme a Little Sign)(Smith-Hooven-Winn-Okamura)

2 Susana (Susan) (J. Holvey-G. Beishier-J. Guerico-Okamura)



3 Soy Un Creyente (I'm A Believer) (N. Diamond-Okamura)

4 Palabras (Words) (B. Gibb-R. Gibb-M. Gibb-Okamura)

5 Como Te Quiero (Birds Of A Feather) (Joe South-Okamura)

Roberto Jordán
1, 3 y 5 con Los Zignos; 2 y 4, Orquesta PPX (Grabado en México)

dynaflex

TM(s) RCA CORP MADE IN U.S.A.
RCA RECORDS

MANUFACTURED BY RCA RECORDS—DISTRIBUTED BY CAYTRONICS RECORDS CORP

CARIÑO RECORDS

Lado B Estereo

(DBL1-5068 (DBL1-5068B)

Hazme Une Señal

Roberto Jordán

1 El Juego De Simón (Simon Says) (E. Chiprut-Okamura)

2 Juntos Esta Noche (Let's Spend the Night Together) (Jagger-Richards-Okamura)

3 Muchacha Bonita (Cry Like A Baby) (Penn-Oldman-Okamura)

4 Juntos Felices (Happy Together) (G. Bonner-A. Jordan-Okamura)

5 La Chica De Los Ojos Cafés (Brown Eyed Girl) (V. Morrison-Okamura)

Roberto Jordán 1 y 4 con Los Zignos; 2 con Los Dug's Dug's; 3 y 5 Orquesta PPX

Grabado en México

dynaflex

TM(s) RCA CORP MADE IN U.S.A.
RCA RECORDS

MANUFACTURED BY RCA RECORDS—DISTRIBUTED BY CAYTRONICS RECORDS CORP

Side 1

Gerald Pezzi Sings

For You Alone

mfg. by Century RECORDS

AND I LOVE YOU SO
FEELINGS
YOU LIGHT UP MY LIFE
MORE
JOEY, JOEY, JOEY
THE IMPOSSIBLE DREAM

Side 2

Gerald Pezzi Sings

For You Alone

mfg. by Century RECORDS

FOR YOU ALONE
BELOVED
BECAUSE YOU'RE MINE
THIS NEARLY WAS MINE
BE MY LOVE
AND THIS IS MY BELOVED



LOVE SONGS AND FOLK MUSIC OF SPAIN

SIDE ONE
33 1/3 RPM

LONG PLAYING
MICROGROOVE

V 515

OTELLO CASANOCHES
AMOR EN ESPANA
LAND OF SUNSETS
MADRID
FLORES DE ESPANA
NEBLINA NEVADA
ANDALUSIA

MOUNT VERNON MUSIC, INC. MOUNT VERNON, N. Y.



LOVE SONGS AND FOLK MUSIC OF SPAIN

SIDE TWO
33 1/3 RPM

LONG PLAYING
MICROGROOVE
V 515

OTELLO CASANOCHES
FIESTA BRAVA
PYRENEES
VALENCIA LINDA
ADELITA
SAND OF COSTA BRAVA
RECUEDOS DE LA ALHAMBRA

MOUNT VERNON MUSIC, INC. MOUNT VERNON, N. Y.

AJAZ

RECORDS

JIMMY DORSEY IN DISCO ORDER
Volume 13

April 9, 1940 - May 10, 1940

33 1/3 rpm.

AJAZ-205

Side One

April 9, 1940:

1.- LET ME DREAM (Vocal by Bob Eberly)

April 17, 1940:

2.- LITTLE CURLY HAIR IN A HIGH CHAIR (Vocal by Helen O'Connell)
3.- THE BREEZE AND I (Vocal by Bob Eberly, Arranged by Toots Camarata)
4.- POOR BALLERINA (Vocal by Bob Eberly)
5.- LET THERE BE LOVE (Vocal by Bob Eberly)

April 30, 1940:

6.- LATINS KNOW HOW
7.- FOOLS FALL IN LOVE (Voc. by B. Eberly)

AJAZ

RECORDS

JIMMY DORSEY IN DISCO ORDER
Volume 13

April 9, 1940 - May 10, 1940

33 1/3 rpm.

AJAZ-205

Side Two

Session Continues:

1.- HEAR MY SONG VIOLETTA (Vocal by B. Eberly)
2.- DEVIL MAY CARE (Vocal by Bob Eberly)
3.- CONTRASTS (theme) (Arrang. by Toots Camarata)
4.- BLUE (And Broken Hearted) (Vocal by B. Eberly, and Helen O'Connell)

May 10, 1940:

5.- I CAN'T RESIST YOU (Vocal by B. Eberly)
6.- HOW CAN I EVER BE ALONE (Vocal by Bob Eberly)
7.- I LOVE TO WATCH THE MOONLIGHT (Vocal by Helen O'Connel)

AJAZ

JIMMY DORSEY IN DISCO ORDER, Volume 17

April 29, 1941 - September 2, 1941

SIDE ONE
800331

AJAZ-237
33 1/3 RPM

April 29, 1941
1. Bar Babble
2. All Alone And Lonely

May 19, 1941
3. Isle Of Pines
4. Time Was
5. Be Fair
6. Embraceable You
7. Fingerbustin'

AJAZ

JIMMY DORSEY IN DISCO ORDER, Volume 17

April 29, 1941 - September 2, 1941

SIDE TWO
800331

AJAZ-237
33 1/3 RPM

August 1, 1941
1. Jim
2. A New Shade Of Blue
3. Charleston Alley
4. Moonlight Masquerade
5. The Spirit's Got Me
6. Wasn't It You

September 2, 1941
7. If You Only Knew

AJAZ

Jimmy Dorsey In Disco Order
Volume 18
September 2, 1941 - December 10, 1941

Side One
800615

AJAZ 245
33 1/3 RPM

September 2, 1941
1. What Makes Sammy Run
2. It Happened In Hawaii
3. Tropical Magic

October 9, 1941
4. Any Bonds Today
5. Magic Of Magnolias
6. Day Dreams

December 3, 1941
7. This Is No Laughing Matter

AJAZ

Jimmy Dorsey In Disco Order
Volume 18
September 2, 1941 - December 10, 1941

Side Two
800615

AJAZ 245
33 1/3 RPM

Session Continues
1. The White Cliffs Of Dover
2. I Got It Bad (And That Ain't Good)
3. I Said No
4. Drop Me A Line
December 10, 1941
5. I Remember You
6. Not Mine
7. Arthur Murray Taught Me Dancing In A Hurry

AJAX

JIMMY DORSEY
IN DISCO ORDER,
Volume 10

June 16, 1939 - August 14, 1939

SIDE ONE
780842

AJAX
LP-156
33 1/3 RPM

June 16, 1939

1. BACK TO BACK
2. STAIRWAY TO THE STARS
3. THE LAMP IS LOW

June 23, 1939

4. IN THE MIDDLE OF A DREAM
5. BEGONE
6. RENDEZVOUS TIME IN PAREE
7. IS IT POSSIBLE?

AJAX

JIMMY DORSEY
IN DISCO ORDER,
Volume 10

June 16, 1939 - August 14, 1939

SIDE TWO
780842

AJAX
LP-156
33 1/3 RPM

Session continues

1. BODY AND SOUL

July 14, 1939

2. A MAN AND HIS DREAM
3. THE JUMPIN' JIVE
4. DIXIELAND DETOUR
5. GO FLY A KITE

August 14, 1939

6. ONE SWEET LETTER FROM YOU
7. SO MANY TIMES

AJAX

JIMMY DORSEY
IN
DISCO ORDER, Volume 12

November 3, 1939 - April 9, 1940

SIDE ONE
790127

AJAX-172
33 1/3 RPM



November 3, 1939:

1. MY SILENT MOOD
2. YOU'RE A LUCKY GUY
3. TOMORROW NIGHT
4. MAJOR AND MINOR STOMP

November 27, 1939:

5. NOW YOU KNOW
6. DO IT AGAIN
7. RIGAMAROLE

AJAX

JIMMY DORSEY
IN
DISCO ORDER, Volume 12
November 3, 1939 - April 9, 1940

SIDE TWO
790127

AJAX-172
33 1/3 RPM

Session continues:

1. SWAMP FIRE
2. CHEROKEE

December 5, 1939:

3. KEEP A KNOCKIN'

April 9, 1940:

4. I BOUGHT A WOODEN WHISTLE
5. ONLY A ROSE
6. SIX LESSONS FROM MADAME LA ZONGA
7. BOOG IT

AJAZ

JIMMY DORSEY
IN DISCO ORDER, Volume 16
February 3, 1941-April 29, 1941

SIDE ONE
791234

AJAZ
LP-229
33 1/3 RPM

February 3, 1941
1. TURN RIGHT
March 3, 1941
2. A ROSE AND A PRAYER
3. AU REET
4. MAN, THAT'S GROOVY
5. ONCE AND FOR ALL
6. LA ROSITA
March 19, 1941
7. THE THINGS I LOVE

AJAZ

JIMMY DORSEY
IN DISCO ORDER, Volume 16
February 3, 1941-April 29, 1941

SIDE TWO
791234

AJAZ
LP-229
33 1/3 RPM

Session continues
1. MY SISTER AND I
2. MARIE ELENA
3. MINNIE FROM TRINIDAD
4. IN THE HUSH OF THE NIGHT
5. GREEN EYES

April 29, 1941
6. BLÜE CHAMPAGNE
7. AURORA

ORQUESTA H_2O

Lado 1

1- CHA-CHA-CHABELA
RITMOS Y PALMERAS

2- GUAYABO

3- MOTIVOS

4- A BAILAR

Hecho en El Salvador por Dicesa de C. V.

ORQUESTA H_2O

Lado 2

1- LA MUJER PROHIBIDA
2- ASI, ASI
3- CAMA Y MESA
4- DOS PASAJES
GABINO BARRERA
NO ME SE RAJAR

Hecho en El Salvador por Dicesa de C. V.


DECCA
GOLD LABEL SERIES
J. F. PETER
Quintet No. 1 in D Major
Band 1. I. Allegro con brio
Band 2. II. Andante amoroso
Band 3. III. Allegro brillante
DL 710146
7-10652
DXSA 7197
SIDE 1
Quintet No. 2 in A Major
Band 4. I. Allegretto
Band 5. II. Poco adagio
Band 6. III. Presto assai
The Fine Arts Quartet
Leonard Sorkin and
Abram Loft, violins;
Gerald Stanick, viola;
George Sopkin, violoncello,
with Fred Clem, viola
TM(REG. U.S. PAT. OFF.) MARCAS REGISTRADAS MFR'D BY DECCA RECORDS • A DIVISION OF MCA, INC., NEW YORK, U.S.A.
STEREO
HIGH FIDELITY—LONG PLAY


DECCA
GOLD LABEL SERIES
J. F. PETER
Quintet No. 5 in B-Flat Major
DL 710146
7-10655
DXSA 7197
SIDE IV
Band 1. I. Allegro moderato
Band 2. II. Adagio
Band 3. III. Allegro: Majore - Minore
The Fine Arts Quartet
Leonard Sorkin and
Abram Loft, violins;
Gerald Stanick, viola;
George Sopkin, violoncello,
with Fred Clem, viola
TMS (REG. U.S. PAT. OFF.) MARCAS REGISTRADAS MFR'D BY DECCA RECORDS, A DIVISION OF MCA, INC., NEW YORK, U.S.A.
STEREO
HIGH FIDELITY—LONG PLAY


DECCA
GOLD LABEL SERIES
J. F. PETER
Quintet No. 3 in G Major
DL 710147
7-10653
DXSA 7197
SIDE II
Band 1. I. Presto dolce
Band 2. II. Polonaise
Band 3. III. Menuet: Vivace
Band 4. IV. Presto
The Fine Arts Quartet
Leonard Sorkin and
Abram Loft, violins;
Gerald Stanick, viola;
George Sopkin, violoncello,
with Fred Clem, viola
TMS (REG. U.S. PAT. OFF.) MARCAS REGISTRADAS MFR'D BY DECCA RECORDS • A DIVISION OF MCA, INC., NEW YORK, U.S.A.
STEREO
HIGH FIDELITY—LONG PLAY


DECCA
GOLD LABEL SERIES
J. F. PETER
Quintet No. 4 in C Major
Band 1. I. Vivace assai
Band 2. II. Andantino
Band 3. III. Allegro non tanto
DL 710147
7-10654
DXSA 7197
SIDE III
Quintet No. 6 in E-Flat Major
Band 4. I. Allegro maestoso
Band 5. II. Andante grazioso
Band 6. III. Prestissimo
The Fine Arts Quartet
Leonard Sorkin and
Abram Loft, violins;
Gerald Stanick, viola;
George Sopkin, violoncello,
with Fred Clem, viola
TMS (REG. U.S. PAT. OFF.) MARCAS REGISTRADAS MFR'D BY DECCA RECORDS • A DIVISION OF MCA, INC., NEW YORK, U.S.A.
STEREO
HIGH FIDELITY—LONG PLAY

TICO

A TI MEXICO

CELIA CRUZ con la SONORA de MEMO SALAMANCA

Recorded in Mexico
Produced by Pancho Cristal

TRSLP-1164-A
33⅓ RPM

STEREO

1. AFECTO Y CARINO 2:41 (Lino Frias)
(Publisher's Rights Reserved)
2. ANORANZA MATERNAL 2:16 (Jose Dolores Quinones)
(Publisher's Rights Reserved)
3. CIERRA LOS OJOS 2:08 (Carlos y Mario Rigual)
(Peer International, Inc.-BMI)
4. POR ESA PUERTA 2:11 (Mario de Jesus)
(Peer International, Inc.-BMI)
5. POTPOURRI MEXICANO No. 2 2:07
1. Rancho Alegre (Felipe Bermejo) PHAM
2. El Cascabel - Popular
6. MATIAS PEREZ BOOGALOO 2:26
(Jose Dolores Quinones)
(Publisher's Rights Reserved)

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TICO

A TI MEXICO

CELIA CRUZ con la SONORA de MEMO SALAMANCA

Recorded in Mexico
Produced by Pancho Cristal

TRSLP-1164-B
33⅓ RPM

STEREO

1. CUANDO ESTOY CONTIGO 2:23 (Armando Manzanero)
(RCA Victor Mexicana, S.A. de C.V.
2. COMO UN VOLCAN 2:10 (M. F. Porta-Jerry Peters)
(Peer International, Inc.-BMI)
3. REGRESAREMOS AL AMOR 2:35 (Pedro Rigual)
(Peer International, Inc.-BMI)
4. ME ACUSAN DE ROBAR 2:15 (Mario de Jesus)
(Peer International, Inc.-BMI)
5. SERENATA MULATA 2:45 (Bobby Collazo)
(Peer International, Inc.-BMI)
6. POTPOURRI MEXICANO No. 1 2:17
1. Cancion Mixteca (J. L. Alvarez)
(E. B. Marks Music Corp.-BMI)
2. Penjamo (R. Mendez) (Peer Int'l, Inc.-BMI)
3. Cucurucucu Paloma (T. Mendez)
(Peer Int'l, Inc.-BMI)

MADE IN U.S.A. BY TICO RECORDING COMPANY, A DIVISION OF ROULETTE RECORDS, INC.


BETHLEHEM
HIGH FIDELITY
MEL TORME'
SONGS FOR ANY TASTE
SIDE 1
BCP 6031


BETHLEHEM
HIGH FIDELITY
MEL TORME'
SONGS FOR ANY TASTE
SIDE 2
BCP 6031


TIOCH
DIGITAL
RECORDS
TD 1015
℗ 1984 Tioch Productions, Inc.
SIDE 1
33-1/3 RPM
STEREO
TWO PIANOS ON BROADWAY
La Cage aux Folles: I Am What I Am (Jerryco)
A Chorus Line Medley (Amer. Compass)
Rodgers Waltz Medley (Harms/Williamson/Famous/Chappell)
JOSHUA PIERCE
DOROTHY JONAS
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TIOCH
DIGITAL
RECORDS
TD 1015
℗ 1984 Tioch Productions, Inc.
SIDE 2
33-1/3 RPM
STEREO
TWO PIANOS ON BROADWAY
The Sound of Music Medley (Williamson)
Cats: Memories (Koppelman/Bandier)
On Your Toes: Slaughter on Tenth Avenue (Chappell)
JOSHUA PIERCE
DOROTHY JONAS
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SIDE 1

Compatible
STEREO

LT-LA130-D

TITO RODRIGUEZ
Returns To The Palladium

UA LATINO™

1. **RITMO CHARANGA—4:07**
   (Tito Rodriguez) E. B. Marks Music BMI
2. **OYEME ANTONIA—4:06**
   (Florencio Hernandez-Mercedes Alvarez)
   Morro Music Corp. BMI
3. **EL QUE SE FUE—4:30**
   (Tito Rodriguez) E. B. Marks Music BMI
4. **SI TE CONTARA—2:45**
   (Felix Reyna) Hall Of Fame Music BMI
5. **BAILA LA CHARANGA—3:59**
   (Tito Rodriguez) E. B. Marks Music BMI
6. **LA MUNECA DE PAPEL—3:06**
   (Johnny Black) E. B. Marks Music BMI

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SIDE 2

Compatible
STEREO

LT-LA130-D

TITO RODRIGUEZ
Returns To The Palladium

UA LATINO™

1. **RINCON—2:45**
   (Walfrido Guevara) Morro Music Corp. BMI
2. **YAMBU—4:15**
3. **EL OSO Y LA OSA—4:15**
   (Tito Rodriguez) E. B. Marks Music BMI
4. **CABEZA DURA—2:23**
   (J. B. Gutierrez) Morro Music Corp. BMI
5. **BARTOLO SACO LA FLAUTA—3:12**
   (Tito Rodriguez) E. B. Marks Music BMI
6. **QUE LO GOCEN TODOS—3:19**
   (Tito Rodriguez) E. B. Marks Music BMI

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RCA



International

TU AMANTE TU ENEMIGO

Miguel Gallardo

Lado A Stereo
1L7-7308-A

1 TU AMANTE O TU ENEMIGO (M. Gallardo) 3:00
2 HOY QUIERO DEDICARTELO A TI (M. Gallardo) 4:05
3 MUCHACHITA (M. Gallardo) 3:30
4 MAL DE TI (M. Gallardo) 3:30
5 BELLA DESCONOCIDA (M. Gallardo) 3:27

TM(s)® RCA CORP — MADE IN U.S.A.
℗ 1984 RCA Records

RCA

International



TU AMANTE TU ENEMIGO

Miguel Gallardo

Lado B Stereo

PL7-7308-B

1 VIVIR (M. Gallardo) 3:22
2 ETERNAMENTE AMAME (M. Gallardo) 4:05
3 CORAZON (PEARLYDUMM) (Th. Tol-J. Tuijp-C. Tol. Vers. esp.: Miguel Gallardo) 3:30
4 TE ACORDARAS DE MI (P. Ruiz-M. de la Calva-R. Arcusa) 2:40
5 COMO UN GONDOLIER (M. de la Calva-R. Arcusa-M. Gallardo-C. Toro) 3:59

TM(s)® RCA CORP —MADE IN U S.A
℗ 1984 RCA Records

AJAX

JIMMY DORSEY
In Disco Order
Volume 9
March 3, 1939-June 16, 1939

SIDE ONE
33 1/3 RPM

AJAX-148
780536

March 3, 1939
1. ALL OF ME
2. YOU'RE SO DESIREABLE
May 26, 1939
3. ROMANCE
4. A HOME IN THE CLOUDS
5. MY LOVE FOR YOU
6. SHOOT THE MEATBALLS TO ME, DOMINICK! BOY!
7. ALL I REMEMBER IS YOU

AJAX

JIMMY DORSEY
In Disco Order
Volume 9
March 3, 1939-June 16, 1939

SIDE TWO
33 1/3 RPM

AJAX-148
780536

Session continues

1. SHOW YOUR LINNEN, MISS RICHARDSON

June 6, 1939

2. THIS IS NO DREAM
3. I POURED MY HEART INTO A SONG
4. ESPECIALLY FOR YOU
5. AN OLD FASHIONED TUNE IS ALWAYS NEW
6. ALL OR NOTHING AT ALL

June 16, 1939

7. WHISPER WHILE WE DANCE

SAGA

33 1/3 RPM

STEREO

SIDE 1

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STXID 5164

Reprocessed for Stereo Listening
by Saga Studios, London
℗ 1964

BRAHMS

'Cello Sonata No. 1 in E Minor
opus 38

1st Movt.: Allegro non troppo
2nd Movt.: Allegretto quasi Minuetto—Trio
3rd Movt.: Allegro

Janos Starker, 'cello
Abba Bogin, piano

A Period Recording

SAGA

33 1/3 RPM

STEREO

SIDE 2

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED.
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STXID 5164

Reprocessed for Stereo listening
by Saga Studios, London
℗ 1964

BRAHMS

'Cello Sonata No. 2 in F Major
opus 99

1st Movt.: Allegro vivace
2nd Movt.: Adagio affettuoso
3rd Movt.: Allegro passionato
4th Movt.: Allegro molto

Janos Starker, 'cello
Abba Bogin, piano
A Period Recording

DIGITAL

1

Josquin Desprez: Motets

THE HILLIARD ENSEMBLE
directed by PAUL HILLIER

S-1-38040
STEREO
33-1/3

Recorded in England
℗ 1983 EMI Records Limited

ANGEL



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DIGITAL

2

S-2-38040
STEREO
33-1/3

Josquin Desprez: Chansons

THE HILLIARD ENSEMBLE
directed by PAUL HILLIER

Recorded in England
℗1983 EMI Records Limited

ANGEL



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angel

1

An Evening with Romberg

1. Serenade • 2. Drinking Song
3. Deep in My Heart, Dear • 4. The Riff Song
5. One Alone • 6. The Desert Song

THE HOLLYWOOD BOWL POPS
ORCHESTRA, CARMEN DRAGON cond.

S-1-37309
STEREO
33-1/3

Recorded in the USA
℗1978 Capitol Records, Inc.



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angel

2

An Evening with Romberg

1. Close As Pages in a Book • 2. Softly, As in a Morning Sunrise • 3. Lover, Come Back to Me
4. One Kiss • 5. Stouthearted Men

THE HOLLYWOOD BOWL POPS
ORCHESTRA, CARMEN DRAGON cond.

S-2-37309
STEREO
33-1/3

Recorded in the USA
℗1978 Capitol Records, Inc.



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NATURAL BALANCE

Westminster

LONG PLAY HI-FI RECORDS

MACDOWELL

XWN 18367

SIDE 1

E2-KP-9607

Made in U.S.A.

PIANO CONCERTO No. 1 IN A MINOR, Op. 15

1. Maestoso
2. Andante tranquillo
3. Presto

VIVIAN RIVKIN - Piano

Vienna State Opera Orchestra

Conducted by DEAN DIXON

33⅓ RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


NATURAL BALANCE
Westminster
LONG PLAY HI-FI RECORDS
MACDOWELL
XWN 18367
SIDE 2
E2-KP-9608
Made in U.S.A.
PIANO CONCERTO No. 2 IN D MINOR, Op. 23
1. Larghetto calmato
2. Presto giocoso
3. Largo
VIVIAN RIVKIN - Piano
Vienna State Opera Orchestra
Conducted by DEAN DIXON
33⅓ RPM
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



LET THE TEARDROPS FALL
SKYLINE DRIFTERS

SIDE ONE
33⅓

TR 1984
STEREO

1. LET THE TEARDROPS FALL (3:08)
   Author Unknown
2. SPINNING MILLS OF HOME (2:40)
   Si Kahn (Joe Hill Music Co.)
3. SATURN'S RETURN (3:45)
   Pete Martin
4. I NEED YA LIKE A HOLE IN THE HEAD (4:51)
   (Stillman-Ellis)
5. SATISFIED MIND (3:09)
   Hayes-Rhodes (Fort Knox Music)

℗ Trout Records



LET THE TEARDROPS FALL
SKYLINE DRIFTERS

SIDE TWO
33⅓

TR 1984
STEREO

1. BLUE DIAMOND MINES (3:10)
Jean Ritchie
2. BANJO NOVA (2:42)
Larry McNeely (Flying Fish, BMI)
3. I'M BLUE AGAIN (3:10)
Author Unknown
4. DARRYL'S SONG (3:02)
Mark Sanders
5. I'M LONELY TONIGHT (2:30)
Bill Runkle (BMI)
BLUE SKIES MEDLEY (4:14)
Irving Berlin/Jimmy Driskell
(Irving Berlin/Happy Valley Music)

℗ Trout Records

METRO®

ANITA SHEER FLAMENCO

Side 1

M542

1. MALAGUENA
(Ernesto Lecuona)
E. B. Marks Music
2. CANASTAS
(Arr. A. Sheer) Ridge Music
3. MEDLEY De JEREZ (Bularis)
(Arr. A. Sheer) Ridge Music
4. MALAGUENA SALEROSA
(Arr. A. Sheer) Ridge Music
5. LA CADENA
(Arr. A. Sheer)
Ridge Music
BMI
Prod. by Paul Tannen
A Tanridge Production

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.

METRO®

ANITA SHEER FLAMENCO

Side 2

M542

1. AIRES De GRANADA (Granadinas)
(Arr. A. Sheer)
Ridge Music—BMI
2. JOTA
(Carlos Montoya)
Ampco Publ. Co.—ASCAP
3. CANTE HONDO (Soleares)
(Arr. A. Sheer)
Ridge Music—BMI
4. DANZA De CADIZ (Tanguillo)
(Arr. A. Sheer-H. Berlow)
Ridge Music—BMI
5. PROCESION De SEVILLA (Saeta)
(Arr. A. Sheer)
Ridge Music—BMI
Prod. by Paul Tannen
A Tanridge Production

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.


MALACO
T.M.
WALTER HAWKINS
Love Alive IV
MAL 6007
(MAL 6007-A)
SIDE A
STEREO
1. INTRO (GOD WILL TAKE CARE OF YOU) 1:31
(Traditional Arrangement by Edwin Hawkins)
Edwin Hawkins Pub. Co./ASCAP, PRI Music Inc./ASCAP
2. JESUS IS WAITING 4:43 Soloist: Leonard Conner
(Walter Hawkins) Malaco Music, BMI/Leeodd Music, BMI
3. SOLID ROCK 4:44
Ensemble: F. Green-Perez, L. Stephens, K. McFarland, G. Evans, E. Smith, S. Hall (Traditional Arrangement by Patrisha Gill) Ron Harris Music/ASCAP
4. I CAN BEAR IT 5:04 Soloist: Sylvester "Tim" Newton
(Edwin Hawkins) Edwin Hawkins Pub. Co./ASCAP, PRI Music Inc./ASCAP
PRODUCED BY: Walter Hawkins for "Walter Hawkins Productions"
Executive Producer: Frank Williams
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MALACO T.M.

WALTER HAWKINS
Love Alive IV

MAL 6007
(MAL 6007-B)



SIDE B
STEREO

1. **HE KNOWS** 5:33
   Soloist: Walter Redmond
   (Edwin Hawkins) Edwin Hawkins Pub Co./ASCAP, PRI Music Inc./ASCAP
2. **FULL & COMPLETE** 11:23
   Duet: Shirley Miller and Yvette Flunder
   (Walter Hawkins) Malaco Music, BMI/Leeodd Music, BMI

PRODUCED BY: Walter Hawkins for "Walter Hawkins Productions"
Executive Producer: Frank Williams

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MALACO T.M.

WALTER HAWKINS
Love Alive IV

MAL 6007
(MAL 6007-C)

SIDE C
STEREO

1. **OH MY JESUS 5:07**
   Duet: Laverne Moore and Edwin Hawkins
   (James C. Chambers & Kevin Bond) Bonded Music Publishing/BMI
2. **WHO SHALL SEPERATE US 5:34**
   Soloist: Lawanda Scroggins
   (Dwayne Kennedy) Malaco Music, BMI/Leeodd Music, BMI
3. **COME TO JESUS 5:00**
   Soloist: Brenda Roy
   (Walter Hawkins) Malaco Music, BMI/Leeodd Music, BMI

PRODUCED BY: Walter Hawkins for "Walter Hawkins Productions"
Executive Producer: Frank Williams

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MALACO T.M.
WALTER HAWKINS
Love Alive IV
MAL 6007
(MAL 6007-D)
SIDE D
STEREO
1. THE JUST SHALL LIVE 6:46
Duet: Walter Hawkins and Carol King
(Walter Hawkins) Malaco Music, BMI/Leeodd Music, BMI
2. THANK YOU 10:31
Soloist: Yvette Flunder
(Walter Hawkins) Malaco Music, BMI/Leeood Music, BMI
PRODUCED BY: Walter Hawkins for "Walter Hawkins Productions"
Executive Producer: Frank Williams
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BLUE HEAVEN RECORDS

YES INDEED !

WILL BRADLEY AND HIS ORCHESTRA

I-Instrumental, VC: RM-Ray McKinley, TR-Trio
TA-Terry Allen, LG-Lynn Gardner

SIDE A
SERIES II VOL. IX

BH-2-209
CP1107A

1.	FASCINATION (Theme w-spoken opening) (CS)	1:30
2.	DARK EYES (Traditional) (CS) Inst.	2:25
3.	YES INDEED ! (Sy Oliver) (Embassy-BMI) VC: TA & RM	3:20
4.	WHEN YOU AND I WERE YOUNG MAGGIE (George Johnson-James Butterfield) (CS) Inst.	2:25
5.	QUICKSILVER (Billy Maxted) (Record Music-BMI) Inst.	2:20
6.	O SOLE MIO (Edward Di Capua) (CS) Inst.	2:35

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797



BLUE HEAVEN RECORDS

YES INDEED !

WILL BRADLEY AND HIS ORCHESTRA

I-Instrumental, VC: RM-Ray McKinley, TR-Trio
TA-Terry Allen, LG-Lynn Gardner

SIDE B
SERIES II VOL. IX

BH-2-209
CP1107B

1.	THREE RING RAGOUT (arr. Will Bradley) (CS) Inst.	2:00
2.	BUGLES IN THE SKY (BMI) Inst.	2:00
3.	IN THE HALLS OF THE MOUNTAIN KING (E. Greig) (CS) Inst.	3:15
4.	BI BI (Russell-Greeland) (Rinker-BMI) VC: LG	2:40
5.	JEANNIE WITH THE LIGHT BROWN HAIR (CS) Inst.	2:55
6.	WHAT LOVE WILL DO (Rocord Music-BMI) VC: TA	3:15

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AJAX

WILL BRADLEY

IN DISCO ORDER

VOLUME 6

January 30, 1941 - May 12, 1941

SIDE ONE
AJAX - 142

780337
33 1/3 RPM

JANUARY 30, 1941

1. Bounce Me Brother With A Solid Four
2. I Need Somebody To Love
3. Prairieland Lullaby
4. Think Of Me

MARCH 17, 1941

5. What D'Ya Hear From Your Heart?
6. Talking To The Wind
7. Shadows In The Night

AJAX

WILL BRADLEY

IN DISCO ORDER

VOLUME 6

January 30, 1941 - May 12, 1941

SIDE TWO
AJAX - 142

780337
33 1/3 RPM

MARCH 17, 1941 continued
1. Call Me A Taxi
APRIL 23, 1941
2. Sleepy Time Gal
3. Swingin' Down The Lane
4. Flamingo
5. April In Paris
MAY 12, 1941
6. When You And I Were Young Maggie
7. In The Hall Of The Mountain King

AJAX

WILL BRADLEY

IN DISCO ORDER

Volume Five

December 1940 - January 1941

SIDE ONE
33 1/3 RPM

AJAX - 136
No. 780127

December 2, 1940
1. THREE RING RAGOUT
2. HIGH ON A WINDY HILL
3. I SHOULD HAVE KNOWN YOU YEARS AGO
4. LOVE OF MY LIFE

December 27, 1940
5. I BOOGIED WHEN I SHOULD HAVE WOOGIED
6. THIS LITTLE ICKY WENT TO TOWN

January 6, 1941
7. BREAK IT TO ME GENTLY

AJAX

WILL BRADLEY

IN DISCO ORDER
Volume Five
December 1940 - January 1941

SIDE TWO
33 1/3 RPM

AJAX - 136
No. 780127

January 6, 1941 continued

1. THAT'S HER MASON - DIXON LINE
2. CHICK GUMBOOGIE
3. STARDUST

January 21, 1941

4. BOOGIE WOOGIE CONGA
5. IT'S SQUARE BUT IT ROCKS
6. TEA FOR TWO *
7. SOUTHPAW SERENADE **

AJAX

WILL BRADLEY
GROUP 3 IN DISCO ORDER

Side One
770524

AJAX
LP-119

March 15, 1940

1. This Is The Beginning Of The End
2. Rhumboogie

April 16, 1940

3. Scramble Two
4. Secrets In The Moonlight
5. A Young Man Sings
6. In A Little Spanish Town
7. Polka Dots And Moonbeams

AJAX

WILL BRADLEY
GROUP 3 IN DISCO ORDER

Side Two
770524

AJAX
LP-119

April 16, 1940 continued

1. Let's Have Another One

May 21, 1940

2. Where Do You Keep Your Heart
3. Beat Me Daddy, (part one and two)

July 16, 1940

4. Rock-A-Bye The Boogie
5. 'Deed I Do
6. Don't Let It Get You Down

AJAZ

CLAUDE THORNHILL IN DICCO ORDER, Volume 10 January 5, 1949-June 9, 1949

Side One
810735

AJAZ-274

January 5, 1949
1. AUTUMN NOCTURNE
2. LULLABY OF THE RAIN
3. SLEEPY SERENADE
4. WHERE OR WHEN
5. SNOWFALL

January 6, 1949
6. IF I FORGET YOU
7. I DON'T KNOW WHY

AJAZ

CLAUDE THORNHILL IN DISCO ORDER, Volume 10 January 5, 1949-June 9, 1949

Side Two
810735

AJAZ-274

1. THERE'S A SMALL HOTEL
April 27, 1949
2. MAYBE IT'S BECAUSE
3. LIFE BEGINS WHEN YOU'RE IN LOVE
4. MOONLIGHT AND ROSES
June 9, 1949
5. THROUGH A LONG AND SLEEPLESS NIGHT
6. WHO DO YOU KNOW IN HEAVEN
7. ON THE 5:45


AJAZ
CLAUDE THORNHILL COMPLETE IN DISCO ORDER, Volume 9
December 15, 1947-January 4, 1949
Side One
810358
AJAZ 266
December 15, 1947
1. Look For The Silver Lining
2. Just About This Time Last Night
3. For Heaven's Sake
4. Whip-Poor-Will
December 16, 1947
5. That Old Feeling
6. Coquette
7. Someday I'll Find You

AJAZ

CLAUDE THORNHILL COMPLETE IN DISCO ORDER, Volume 9

December 15, 1947-January 4, 1949

Side Two
810358

AJAZ 266

1. The Memory Of An Island
December 17, 1947
2. I Remember Mama
3. Yardbird Suite
4. Tell Me Why
5. Let's Call It A Day
January 4, 1949
6. Wind In My Sails
7. My Dream Is Yours


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"THE SOUND
OF THE SOUTH"
SR1005 A
TOTAL TIMES 15:03
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STEREO
S.O.S.
POOR SOULS
1. WALK THAT CHAULKLINE/Fort Knox Music/BMI (Bernard/Norman)/2:59
2. WHITE CLIFFS OF DOVER/Burnstein & Co./ASCAP (Kent/Burton)/2:28
3. IT AIN'T THE BEAT IT'S THE "MOTION"/Jay & Cee/BMI (Glover/Mann)/2:48
4. LONELY TEARDROPS/Brunswick Music (Barry Gordy, Jr.)/2:12
5. GIGALO/Vegas Music/ASCAP/4:36


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"THE SOUND
OF THE SOUTH"
SR1005 B
TOTAL TIMES 14:24
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STEREO
S.O.S.
POOR SOULS
1. BRAZIL/Peer Int'l./BMI (Barroso/Russell)/2:42
2. I WANT YOU/Modern Pub./BMI (Davis/Jofea)/2:52
3. DON'T MESS AROUND WITH LOVE/Beacon Music/
BMI/3:40
4. OVER THE RAINBOW/Fiest Inc./ASCAP/2:17
5. YOUR CASH AIN'T NOTHIN' BUT TRASH/BMI (Hill/
Range)/2:53



P.O. Box 3004-Louisville, Ky. 40201
Area Code (502) 583-0827

720422

SIDE ONE
GLP-52

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Howard E. Johnson

THE GOSPEL IN RHYME

1. I Change Not (5:40)
2. What Manner of Man is This? (10:30)
3. Let Brotherly Love Continue (6:40)

REV.
HOWARD E. JOHNSON



P.O. Box 3004-Louisville, Ky. 40201
AC (502) 583-0827

720422

SIDE TWO
GLP-52

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Howard E. Johnson

THE GOSPEL IN RHYME

1. Where Is God?	(7:00)
2. Give Thanks Unto the Lord	(7:28)
3. Living Be In Vain	(7:06)

REV.
HOWARD E. JOHNSON

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JORGE BEN

"SALVE SIMPATIA"

1. BOIADEIRO . 60966467
(Jorge Ben-Augusto de Agosto)
2. IVE BRUSSEL . 60966521 *(Jorge Ben)*
com CAETANO VELOSO

LADO 1

403.6199
ESTÉREO

℗ 1979

CGC 61.126.074/0002-44

3. ADELITA . 60966513 *(Jorge Ben)*
4. WALDOMIRO PENA . 60966503 *(Jorge Ben)*

403.6199-A

SOM LIVRE

SIGLA-SISTEMA GLOBO DE GRAVAÇÕES AUDIOVISUAIS LTDA. - R. ASSUNÇÃO, 443 - BOTAFOGO - RJ - C.G.C. 34.162.65/1000-08 CENSURA: PROTOCOLO GERAL N.• 4129


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JORGE BEN
"SALVE SIMPATIA"
1. SALVE SIMPATIA . 60966491 (Jorge Ben)
2. MENINA CRIOULA . 60966564 (Jorge Ben)
3. OCCULATUS ABIS . 60966556 (Jorge Ben)
LADO 2
403.6199
ESTÉREO
℗ 1979
CGC 61.126.074/0002-44
4. CANTILEÑAS DE SÃO VICTOR . 60966548
(Jorge Ben)
403.6199-B
SOM LIVRE
SIGLA-SISTEMA GLOBO DE GRAVAÇÕES AUDIOVISUAIS LTDA. - R. ASSUNÇÃO, 443 - BOTAFOGO - RJ - C.G.C. 34.162.65/0001-08 CENSURA: PROTOCOLO GERAL N.º 4129


Fade To Gray
BLESS THIS MESS
ID RECORDS
ALL RIGHTS RESERVED!
©
Side One
TIM (MOVES THE MISSILES)
STREETLIFE
RADIO K
BURNS DOWN


Fade To Gray
BLESS THIS MESS
ID RECORDS
ALL RIGHTS RESERVED
©
Side Two
BLESS THIS MESS
CAMERA ROLLS
HOW YOU GONNA DIE?
LAND OF LOVE


中
盤
STEPPENWOLF
CSJ-1009-A
Stereo
1 Ball crusher
2 Forty days and forty nights
3 Fat jack
4 Renegade
61年2月出版
中聲唱片股份有限公司
內版台音字第〇二五二號
中市商第八〇七八號
工證(台建)字第一〇一一號


中
盤
STEPPENWOLF
CSJ-1009-B
Stereo
1 Fogcy mental breakdown
2 Snow bind friend
3 Who needs ya
4 Eartchplittenloudenoomer
5 Hippo stomp
6142月出版
中市商第二〇七八號
工證（台建）字第一〇一一一號
中聲唱片股份有限公司
內版台音字第〇二五二號



SERMON

THE MAN AT THE POOL

Side 1

9413-A

REV. C. L. FRANKLIN

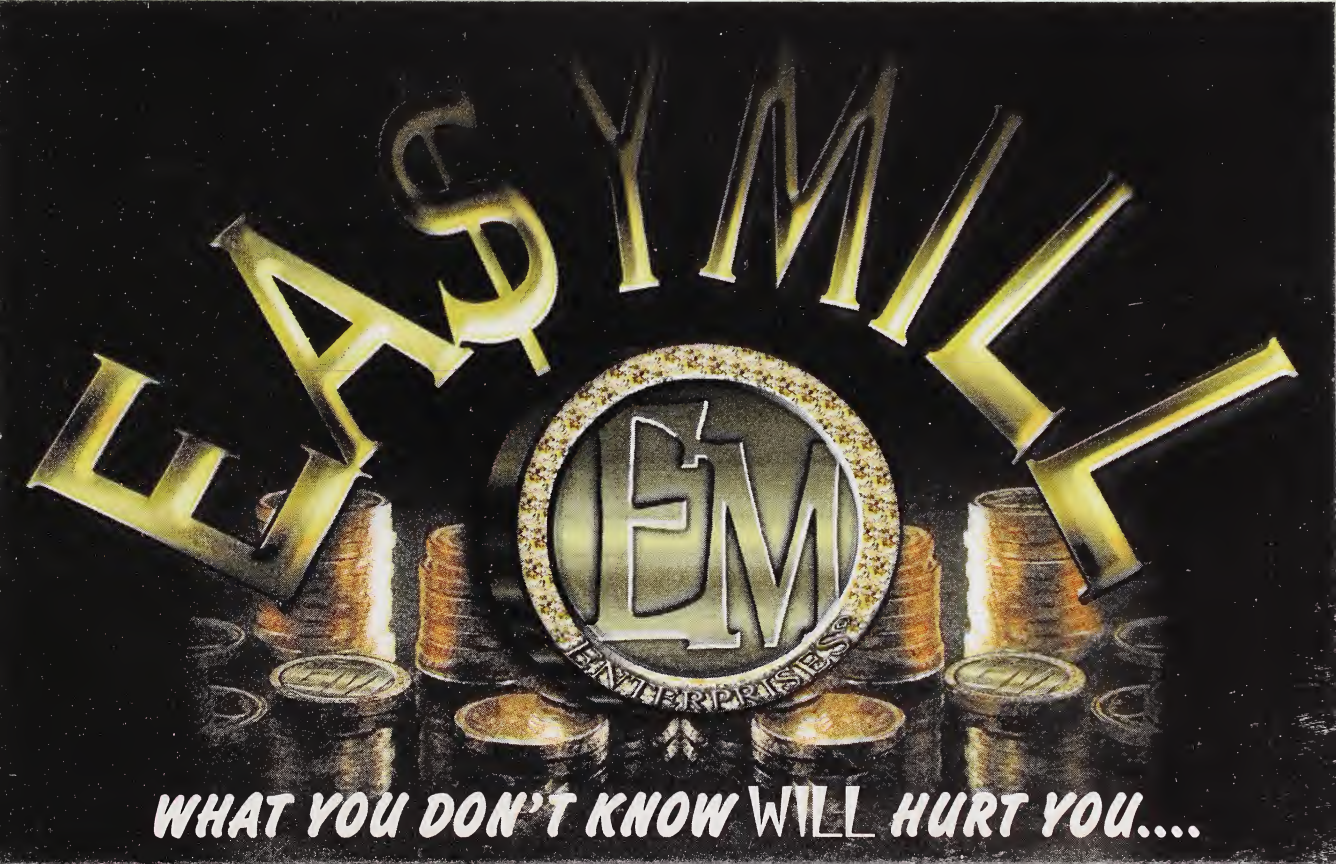
Pastor, New Bethel Baptist Church
Detroit, Michigan

VOL. 26

LONG 33 1/3 PLAY

MFG. BY CHESS PRODUCING CORP. CHICAGO 16


CHESS
SERMON
THE MAN AT THE POOL
Side 2
9413—B
REV. C. L. FRANKLIN
Pastor, New Bethel Baptist Church
Detroit, Michigan
VOL. 26
LONG 33⅓ PLAY
MFG. BY CHESS PRODUCING CORP. CHICAGO 16


EASY MILL
EM
ENTERPRISES
WHAT YOU DON'T KNOW WILL HURT YOU....

EASY MILL ENTERPRISES

HERSHIE

SIDE A
STEREO
33 1/3RPM

HERSHIE

EM-001-A

"Wanna Get Wet"

1-Radio Vocal
2-Street Vocal
3-Instrumental

Written and Produced by
Rudy"BUCKLES"Le Franc / Travis"TRAMEL"Johnson
Co-Written by
Blair"HERSHIE"Calloway for EASY MILL ENT. INC.
Mastered by Luis Alberro
Executive Producers: Rudy"RUCKLES"Le Franc,
Travis"TRAMEL"Johnson, Luis Alberro

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EASY MILL ENTERPRISES

HERSHIE

SIDE AA
STEREO
33 1/3RPM

HERSHIE

EM-001-B

1-"Wanna Get Wet" Remix Vocal
2-"Ghetto Luv" Radio Vocal
3-"Smile For Me" Radio Vocal

"Ghetto Luv"- Produced by Rudy "BUCKLES" Le Franc
Written by Blair "HERSHIE" Calloway for EASY MILL ENT.INC.
Rap Lyrics by JA

Executive Producers: Rudy"BUCKLES"Le Franc,
Travis"TRAMEL"Johnson, Luis Alberro

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Living
ROOM
Rhinestone Cowboy
(Adapted)
Mr. Easy
MGM
45 RPM
Produced by: JIMMY ROOTS
Executive Producer G. H. BLAKE
Published By
JAHMANIE MUSIC ASCAP


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Living
ROOM
Gi Me Your Loving
(Ranking Rayvon)
Bruce Brewster
MCM
45 RPM
Produced by: JIMMY ROOTS
Executive Producer G. H. BLAKE
Published By
JAHMANIE MUSIC ASCAP


BETHLEHEM
HIGH FIDELITY
"ALL OF ME - THE DEBONAIR MR. HARTMAN"
JOHNNY HARTMAN
Side A
"Micro Cosmic Sound"
BCP-6014
Band 1: BLUE SKIES (2:53)
(Berlin)
2: I COULD MAKE YOU CARE (3:29)
(Cahn-Chaplin)
3: TENDERLY (3:18)
(Gross-Lawrence)
4: THE LAMP IS LOW (2:39)
(DeRose-Parish-Shefter)
5: WHILE WE'RE YOUNG (2:52)
(Engvick-Wilder-Palitz)
6: BIRTH OF THE BLUES (2:52)
(DeSylva-Brown-Henderson)
LONG PLAYING 33⅓ MICROGROOVE
MANUFACTURED IN U.S.A. BETHLEHEM MUSIC CORP.


BETHLEHEM
HIGH FIDELITY
"ALL OF ME - THE DEBONAIR MR. HARTMAN"
JOHNNY HARTMAN
Side B
"Micro Cosmic Sound"
BCP-6014
Band 1: I'LL FOLLOW YOU (3:28)
(Turk-Ahlert)
2: I CONCENTRATE ON YOU (3:45)
(Porter)
3: STELLA BY STARLIGHT (3:43)
(Young-Washington)
4: I GET A KICK OUT OF YOU (3:04)
(Porter)
5: THE END OF A LOVE AFFAIR (3:16)
(Redding)
6: ALL OF ME (2:15)
(Simons-Marks)
LONG PLAYING 33⅓ MICROGROOVE
MANUFACTURED IN U.S.A. BETHLEHEM MUSIC CORP.

TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS. A REPRODUÇÃO, EXECUÇÃO PÚBLICA E RADIODIFUSÃO DESTE DISCO ESTÃO PROIBIDAS

PHILIPS

PHILIPS

STEREO | 33 1/3 | ∞

PROD. E DISTR. PELA polygram DISCOS LTDA.
ESTRADA ITAPICURU, 75 - SCDP-PE 59/RJ
C.G.C. M.F 33.[illegible]/411/0003-78

℗ 1977

SÉRIE DE LUXO

9120 162
9120 162 A
MADE IN BRAZIL

1

A GRANDE ORQUESTRA DE PAUL MAURIAT - Vol. 23

1. COULD IT BE MAGIC
(A. Anderson - B. Manilow) 3:25
2. SAVE YOUR KISSES FOR ME
(T. Hiller - M. Lee - L. Sheridan) 3:04 (Intersong)
3. PAPA-TANGO-CHARLY (Le triangle des Bermudes)
(P. Adler - M. Shuman) 2:05
4. DERRIERE L'AMOUR (Dietro l'amore)
(V. Pallavicini - S. Cutugno - P. Delanoë) 3:32
5. L'AMOUR C'EST COMME LES BATEAUX
(G. Thibaut - A. Popp) 3:06
6. TU SAIS JE T'AIME
(Sevran - Carmone - Alec) 3:23

TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS. A REPRODUÇÃO, EXECUÇÃO PÚBLICA E RADIODIFUSÃO DESTE DISCO ESTÃO PROIBIDAS

PHILIPS

PHILIPS

STEREO | 33 1/3 | ∞

PROD. E DISTR. PELA POLYGRAM DISCOS LTDA.
ESTRADA ITAPICURU 7[illegible] - SCDP-PI 150/RJ
C.G.C. M.F. 33.[illegible]/0003-78

℗ 1977

SÉRIE DE LUXO

9120 162
9120 162 B

MADE IN BRAZIL

2

A GRANDE ORQUESTRA DE PAUL MAURIAT - Vol. 23

1. DON'T GO BREAKING MY HEART
(C. Blanche - A. Orson) 3:25
2. FERNANDO
(B. Anderson - S. Anderson - B. Ulvaeus) 3:57
3. BESAME MUCHO (C. Velasquez) 2:50
4. TATTOO BAY (Paul Mauriat) 3:02
5. JE VAIS T'AIMER
(J. Revaux - M. Sardou - G. Thibaut) 3:17
6. IL ÉTAIT UNE FOIS NOUS DEUX
(V. Pallavicini - S. Cutugno -
P. Delanoë - C. Lemesle) 3:22



STARSHIP

PRODUCED BY PETER WOLF & JEREMY SMITH
Executive Producer: Dennis Lambert/Remixed by Victor Flores
Remix Engineer: Brian Malouf

Stereo
Side A
33⅓ RPM
NOT FOR SALE

JR-14226
FW-14226
(FW-14226-A)
7:00

WE BUILT THIS CITY
(Special Club Mix)

(from the "Knee Deep in the Hoopla" album, BXL1-5488)
(Bernie Taupin-Martin Page-Dennis Lambert-Peter Wolf)
Little Mole Music/Zomba Enterprises/Petwolf Music, ASCAP/
Tuneworks Music Co., admin. by Arista Music, Inc., BMI

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® 1985 RCA/ARIOLA INTERNATIONAL

D O' A H

MUSIC ONLY



WAYO

WORLD DANCE

ZAS 1273 S1



DO'AH

33 1/3 RPM
STEREO
℗ 1988 CBS
Records Inc.

ZAS 1273
XSS 01273A
Time: 7:44

WAYO

-R. Armstrong-K. Laroche- Taken From The Global Pacific LP: "WORLD DANCE" OZ 40734/Produced by Randy Armstrong & Ken LaRoche/Publisher: Crimson Ark Music (BMI)

DEMONSTRATION
NOT FOR SALE



DO'AH

33 1/3 RPM
STEREO
℗ 1988 CBS
Records Inc.

ZAS 1273
XSS 01273B
Time: 6:18

WORLD DANCE

-R. Armstrong-K. Laroche- Taken From The Global Pacific LP: "WORLD DANCE" OZ 40734/Produced by Randy Armstrong & Ken LaRoche/Publisher: Crimson Ark Music (BMI)

DEMONSTRATION
NOT FOR SALE

550 MUSIC

Rah/Sun

"I'll Be Around"

(featuring Big Punisher and 4 Deep)

069111

Produced by Far East Flavor

Publishing:
-J. Highsmith -W. Garcia
-R. Garcia -E. Garcia
-J. Cartagena -D. Ritz
-M. Gaye -O. Brown
-L. Lewis

1. CLEAN VERSION
2. MAIN MIX

WER-G Publishing, Inc. (ASCAP)
EMI April Music Inc. (ASCAP)
EMI Blackwood Music Inc. (BMI)
Ritz Writes
Joseph Cartagena Music
Jelly's Jams, LLC (ASCAP)
Maurkeens Music

Contains portions of "I'll Be Around (Whenever You Want Me)" (T.Bell/P.Hurt) Warner-Tamerlane Publishing Corp. Used by Permission. All Rights Reserved. This composition embodies portions of "Envy", written by J. Cartagena, D. Ritz, M. Gaye, O. Brown and L. Lewis, published by EMI April Music Inc. (ASCAP)/EMI Blackwood Music Inc. (BMI)/ Ritz Writes/Joseph Cartagena Music/Maurkeens Music, performed by Fat Joe.
Used courtesy of Relativity Records.

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JOE



I'm In Luv

radio edit

e-smoove radio edit (w/o rap)

e-smoove raw edit

percapella

instrumental

PRO 1052-1

MERCURY

JOE

I'M-IN-LUV

SIDE A PRO 1052-1

1. I'M-IN-LUV (RADIO EDIT) (3:50)
2. I'M-IN-LUV (E-SMOOVE RADIO EDIT W/O RAP) (3:36)
3. I'M-IN-LUV (4:37)

MERCURY

JOE

I'M-IN-LUV

SIDE B PRO 1052-1

1. I'M-IN-LUV (E-SMOOVE RAW EDIT) (4:17)
2. I'M-IN-LUV (PERCAPELLA) (4:37)
3. I'M-IN-LUV (INSTRUMENTAL) (4:37)

M.D.

SPECIAL

SIDE A

Rec. & Mixed at
CRASSDALE STUDIO
MD 007

Written By: Michael D.
Produced By: M. NATCH



LOVE ME FOR EVER

MICHAEL D
Michael Dawkins

Distributed By JAH LIFE RECORDS

928 Utica Ave.
Brooklyn, N.Y. 11203
Tel: (718) 941-1993

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M.D.

SPECIAL

VERSION

SIDE B

Rec. & Mixed at
CRASSDALE STUDIO
MD 007

Written By: Michael D.
Produced By: M. NATCH

LOVE ACHE

MICHAEL D
Michael Dawkins

Distributed By JAH LIFE RECORDS

928 Utica Ave.
Brooklyn, N.Y. 11203
Tel: (718) 941-1993

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Mr. Doo



Produced & Arranged by
George Nooks &
Mr. Doo
Executive Producers:
George Nooks &
Mr. Doo

SIDE A
MDD-0500

1. I DON'T CARE
(G. NOOKS)
GEORGE NOOKS

2. T. V. MIX

Design by Errol 'Irie' Myrie

Unauthorized Reproduction of this record is Prohibited by Federal Law

Mr. Doo



Produced & Arranged by
George Nooks &
Mr. Doo
Executive Producers:
George Nooks &
Mr. Doo

SIDE B
MDD-0500

1. (I DON'T CARE
BAD MINDED PEOPLE)
GEORGE NOOKS
Featuring : **PHILLIP FAMOUS**

2. **CLUB MIX**

Design by Errol 'Irie' Myrie

Unauthorized Reproduction of this record is Prohibited by Federal Law


SOLOMONIC
R/W
(C) 1981
(P) 1981
MADE IN
JAMAICA
R.P.M.
Time
DISTR. BY
SOLOMONIC
DISTRIBUTOR
14 Retirement
Rd., Kingston 5


SOLOMONIC
B.W.
Pub. Solomonic
B.M.I.
R.P.M.
Time
DISTR. BY
SOLOMONIC
DISTRIBUTOI
14 Retirement
Rd., Kingston 5


Jechniques
2 Chancery Lane
Kingston, Jamaica
92-26832
Produced by
W. Riley
SIDE A
I AM SO LONELY
Hopeton James
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Jechniques

2 Chancery Lane
Kingston, Jamaica
92-26832



Produced by
W. Riley

SIDE B

VERSION

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NE-YO

"SO SICK" (REMIXES)



A

SICK-001

1. REMIX FEAT. LL COOL J
2. REMIX FEAT. JAY Z
3. REMIX FEAT. JIN

NOELLE

"SO SICK" (THE REPLY)

B

SICK-001



1. MAIN
2. INSTRUMENTAL

DJ Vinyl Only, 8362 Pines BLVD Suite Pembrook Pines FL, 33024 DJVinylOnly@Hotmail.com

Value Meal

Side A

Combo #2

1. **Missy Elliott** "We Run This" (Apache) 3:26
2. **Pitbull** "Shake" 4:14
3. **Ricky Martin/Fat Joe** "I Don't Care" 4:03
4. **Ying Yang Twinz** "Put That Thang Down" 3:38

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VM-002 a

DJ Vinyl Only, 8362 Pines BLVD Suite Pembrook Pines FL, 33024 DJVinylOnly@Hotmail.com

"BLEND SETTERS"

Value Meal

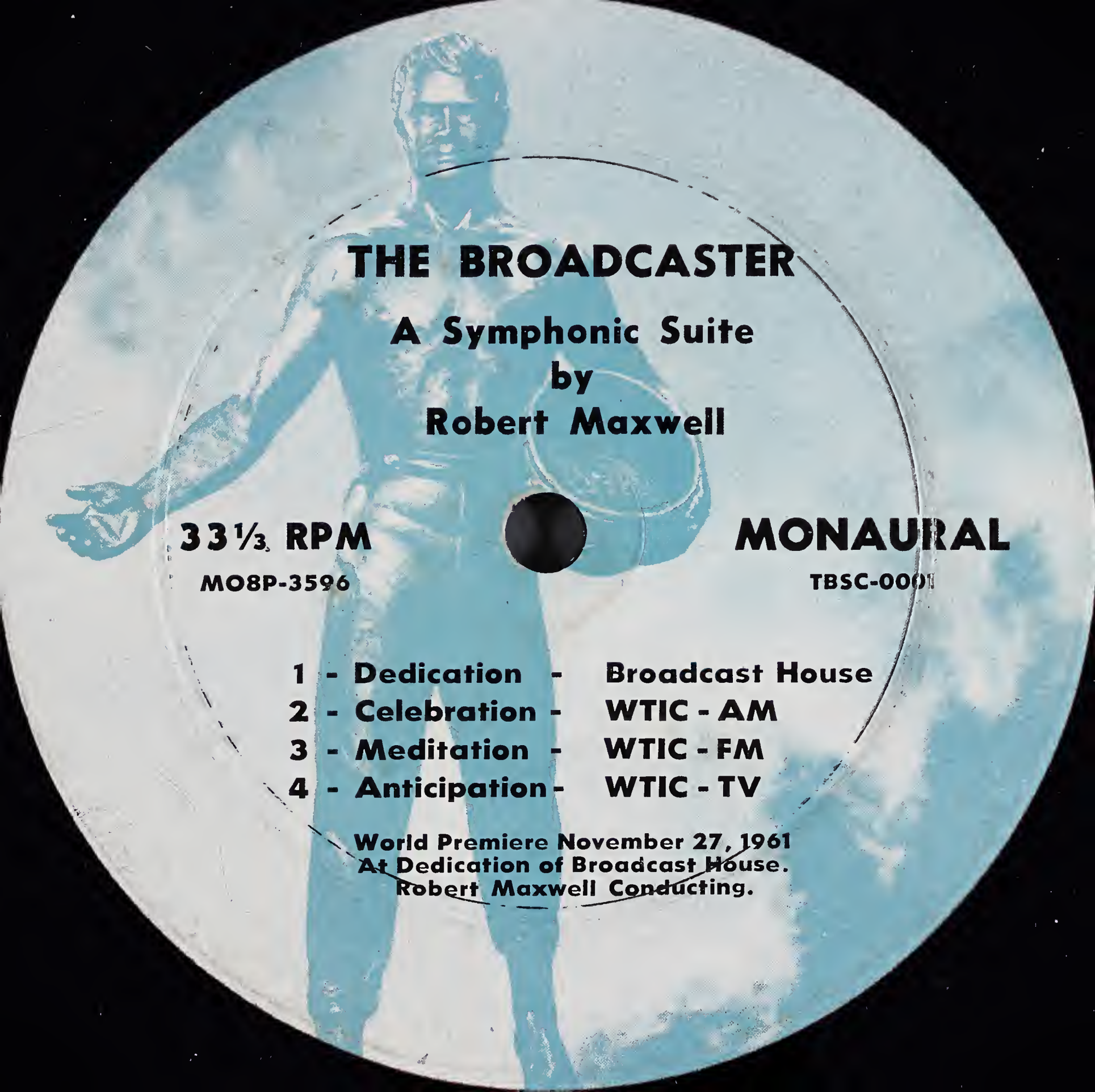
Side B

Combo #2

1. Dr. Dre/Three 6 Mafia "Still Fly" 4:18
2. Michael Jackson/50 Cent "Remember, Hate It or Love It" 3:54
3. R. Kelly/Busta Rhymes/Game "Make It Players Only" 3:45
4. Scrappy/Nas/Lil' Jon "Problems 2 Mess With Us" 3:39

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VM-002 b



THE BROADCASTER

A Symphonic Suite
by
Robert Maxwell

33⅓ RPM **MONAURAL**

MO8P-3596 TBSC-0001

1 - Dedication - Broadcast House
2 - Celebration - WTIC - AM
3 - Meditation - WTIC - FM
4 - Anticipation - WTIC - TV

World Premiere November 27, 1961
At Dedication of Broadcast House.
Robert Maxwell Conducting.



THE BROADCASTER

A Symphonic Suite
by
Robert Maxwell

33⅓ RPM

MO8Y-3597

STEREO

TBSC-0001

1 - Dedication - Broadcast House
2 - Celebration - WTIC - AM
3 - Meditation - WTIC - FM
4 - Anticipation - WTIC - TV

World Premiere November 27, 1961
At Dedication of Broadcast House,
Robert Maxwell Conducting.

IN HIS NAME

THE CHANCEL CHOIR
FIRST BAPTIST CHURCH OF ARLINGTON

Robert A. Ball, Music Director
Lawrence W. Burt, Guest Organist

33⅓ RPM
LONG PLAY

SIDE 1
CO 1422

1. God Of Our Fathers (Mr. Ball) - Warren
2. What Is Man? - Ball
3. How Lovely Is Thy Dwelling Place - Brahms
4. The Gift of Love - Posegate
   Ruth Bowlby - Soprano
5. Do You Hear What I Hear? - Arr. Simeone
6. The Lord's Prayer - Robertson
7. I Am The Vine - McCormick

M.R.A. 104 A

IN HIS NAME

1. Lenten Anthem - McCormick
Francis Hester - Bass
2. God So Loved The World - Stainer

33⅓ RPM
LONG PLAY

SIDE 2
CO 1422

3. As It Began To Dawn - McCormick
4. Praise The Lord - Franck
Ruth Bowlby - Soprano
Douglas Storrie - Tenor
Francis Hester - Bass
5. O God, Our Help In Ages Past - Croft
Naiora Steele - Contralto
Douglas Storrie - Tenor

M.R.A. 104 B

VJ
VEE-JAY RECORDS

"100 HALL OF FAME OLDIES"

Volume V

HHF-6837-A
Side 1



33⅓ RPM

1. I CAN'T STOP YOU (The Performers)
2. WALK ON WITH THE DUKE (Gene Chandler)
3. LONELY MOOD (The Five Echos)
4. A LONG TIME AGO (The Impressions)
5. NEWLYWED (The Orchids)
6. DREAMS OF CONTENTMENT (The Dells)
7. YOU SAID YOU LOVED ME (The Orchids)
8. GOLDEN TEARDROPS (The Flamingos)
9. MOTHER'S SON (The Delegates)
10. AT THE COUNTY FAIR (The Impressions)

VJ
VEE-JAY RECORDS

"100 HALL OF FAME OLDIES"

Volume V

HHF-6837-B
Side 2

33⅓ RPM

1. THAT'S THE WAY THIS WORLD HAS GOT TO BE Part 1 (Bobby Jamison)
2. I'LL REMEMBER THEM (Bobby Jamison)
3. GIRL FROM VERNON MT. (Bobby Jamison)
4. I GOT THE BLUES (Bobby Jamison)
5. SALINE (Bobby Jamison)
6. THAT'S THE WAY THIS WORLD HAS GOT TO BE Part 2 (Bobby Jamison)
7. WITH PITY, BUT IT'S TOO LATE (Bobby Jamison)
8. YOU CAME, YOU SAW, BUT YOU DIDN'T CONQUER ME (Bobby Jamison)
9. GIRL FROM THE EAST (Bobby Jamison)
10. DON'T COME LOOKING (Bobby Jamison)


33 1/3 STEREO LONG PLAYING
BLUE NOTE RECORDS • A DIVISION OF LIBERTY RECORDS, INC.
ALLIGATOR BOGALOO
LOU DONALDSON
BST 84263
SIDE 1
(BNST 84263 A)
1. ALLIGATOR BOGALOO (Lou Donaldson)
Blue Horizon Music - BMI
2. ONE CYLINDER (Freddie McCoy)
3. THE THANG (Donaldson)
Blue Horizon Music - BMI
Lou Donaldson, Melvin Lastie Sr.,
Lonnie Smith, George Benson,
Leo Morris.
BLUE NOTE


33 1/3 STEREO LONG PLAYING
BLUE NOTE RECORDS • A DIVISION OF LIBERTY RECORDS, INC.
ALLIGATOR BOGALOO
LOU DONALDSON
BST 84263
SIDE 2
(BNST 84263 B)
1. AW SHUCKS! (Lonnie Smith)
2. REV. MOSES (Lou Donaldson)
Blue Horizon Music - BMI
3. I WANT A LITTLE GIRL (Mencher - Moll)
Lou Donaldson, Melvin Lastie Sr.,
Lonnie Smith, George Benson,
Leo Morris.
BLUE
NOTE
®


GRAPEVINE
RECORDS
DCV-2601
Pub. by
ITA YETTA Music
B.M.I.
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SIDE A
Prod. by C. Jarett
& C. Livingston
Mkt. by GRAPEVINE REC.
Dist. by V.P. RECORDS
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
JAMAICAN GIGALO
HUTCHY


GRAPEVINE
RECORDS
DCV-2601
Pub. by
ITA YETTA Music
B.M.I.
Prod. by C. Jarret
and C. Livingston
Mkt. by GRAPEVINE REC.
Dist. by V.P. RECORDS
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Jamaica, N.Y. 11432
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SIDE A
JAMAICAN GIGALO
(HUTCHY)
MICHAEL HUTCHINSON
REMIX
RUSSEL WEBSTER

100% FRONTLINE INC.

www.100fl.com

Act-N-Manish

A

"FLICKIN"

FEAT. YOUNG BLOODZ

1. DIRTY
2. INSTRUMENTAL
3. DIRTY ACCOPELLA

100%FRONTLINE RECORDS
330.656.1060 OFFICE
330.656.1063 FAX
FOR BOOKING CONTACT
JAY ROCK 216.214.8086 CELL
KYLE ROSE 215.876.7913
FOR DJS ONLY

100% FRONTLINE INC.

www.100fl.com

Act-N-Mabbish

B

"FLICKIN"

FEAT. YOUNG BLOODZ

1. RADIO EDIT
2. INSTRUMENTAL
3. RADIO ACCOPELLA

100%FRONTLINE RECORDS
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330.656.1063 FAX
FOR BOOKING CONTACT
JAY ROCK 216.214.8086 CELL
KYLE ROSE 215.878.7913

FOR DJS ONLY


EKSTREME
1. YA DAMN RIGHT ft. DJ Speedy (Clean)
2. THE CLUB ft. Esteisy Mena (Clean)
3. PEACE ft. T-Mo Goodie from the Goodie Mob (Clean)
4. YA DAMN RIGHT ft. DJ Speedy (Dirty)
5. THE CLUB ft. Esteisy Mena (Dirty)
CONTACT SPEEDY PRODUCTIONS/ KUNSPIRACY RECORDS @ 803-894-3083
Ya Damn Right Produced By DJ Speedy & B. Bailey for Speedy Productions
The Club Produced By DJ Speedy for Speedy Productions
Peace Produced By ED-EX and DJ Speedy for Stronghouse Productions
SPEEDY PRODUCTIONS
ZDY-1432


EKSTREME
1. PEACE ft. T-Mo Goodie from the Goodie Mob (Dirty)
2. YA DAMN RIGHT (Instrumental)
3. THE CLUB (Instrumental)
4. PEACE (Instrumental)
5. DJ SHOUT OUTS
CONTACT SPEEDY PRODUCTIONS / KUNSPIRACY RECORDS @ 803-894-3083
Ya Damn Right Produced By DJ Speedy & B. Bailey for Speedy Productions
The Club Produced By DJ Speedy for Speedy Productions
Peace Produced By ED-EX and DJ Speedy for Stronghouse Productions
SPEEDY PRODUCTIONS
ZDY-1432

YABBA U



Pro.by
Courtney A. Marsh
Dist.By.(718) 789-3619
(914) 356-8054

CN001A

MIKE TYSON

Nicodemus

YABBA U



Pro.by
Courtney A. Marsh
Dist.By.(718) 789-3619
(914) 356-8054

CN001B

VERSION



RANKING JOE
UNIVERSAL

Produced &
Arranged by
Ranking Joe
MADE IN
JAMAICA
(P)(C)1984

MASCUT RJ-013-A1
(Thriller)
THRILLER

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RANKING JOE
UNIVERSAL

Produced &
Arranged by
Ranking Joe
MADE IN
JAMAICA
(P)(C)1984

MR. WALKER
(Thriller)

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B's™ Records

SIDE A
STEREO 33⅓ RPM
BSR-BT-058-A

Gould Music-BMI

DON'T SQUEEZE IT
(6:42) VOCAL

BOTTLE

Comp.: Percival Watts
Prod. & Arr.: Frankie McIntosh
Rec.: Platinum Factory, N.Y.
Exec. Prod.: Michael Gould

Dist by B's RECORDING CO.
1285 Fulton Street
Brooklyn, N. Y. 11216
(718) 622-4047

B's™

Records

SIDE B
STEREO 33⅓ RPM
BSR-BT-058-B



Gould Music-BMI

DON'T SQUEEZE IT
(6:37) MIX

BOTTLE

Comp.: Percival Watts
Prod. & Arr.: Frankie McIntosh
Rec.: Platinum Factory, N.Y.
Exec. Prod.: Michael Gould

Dist by B's RECORDING CO.
1285 Fulton Street
Brooklyn, N. Y. 11216
(718) 622-4047

TEST PRESSING

SIDE A

33 1/3 RPM

TEVIN CAMPBELL

JUST ASK ME TO

Masterpiece Edit (3:53)
D.A.R.P. Radio Vers. (4:32)
Masterpiece Instr. (3:51)
D.A.R.P. Diesel Vers. (5:55)

PRO-A-5093

TEST PRESSING

SIDE B

33 1/3 RPM

TEVIN CAMPBELL

JUST ASK ME TO

D.A.R.P. Extended Mix (6:07)
Masterpiece w/o Rap (3:53)
D.A.R.P. Radio Vers. w/o Rap (3:54)
Quiet Storm Mix (5:10)

PRO-A-5093

!!!!!!!!!!!!!!!!!!

a

33 1/3
RPM



"DOWN WITH YOU"

NS-7031

!!!!!!!!!!!!!!!!!!!!

b

33 1/3
RPM

INSTRUMENTAL

NS-7031

YANNI

LOOKING GLASS

EDITED VERSION 4:10

LUCBA NAE061



Private® Music

SIDE A

2014-1-PDAB

2014-1-PDAB-A

FROM THE ALBUM "KEYS TO IMAGINATION"

NOT FOR SALE

PUBLISHED BY 23RD STREET PUBLISHING/ASCAP

℗ & © 1986, Private, Inc.

YANNI

SANTORINI

4:34

LUCBA NAE061



Private® Music

SIDE B

2014-1-PDAB

2014-1-PDAB-B

FROM THE ALBUM "KEYS TO IMAGINATION"

NOT FOR SALE

PUBLISHED BY 23RD STREET PUBLISHING/ASCAP

℗ & © 1986, Private, Inc.



Dist: Rohit Int'l
511 Commerce St.
Franklin Lakes, N.J. 07417
(201) 337–8426

45 RPM

© ℗ 1987

Pub: Rohit Music
BS–12–11002

LEROY SMART

SIDE A

1. MORE RUB–A–DUB
   (L. Smart)
2. V E R S I O N



Dist: Rohit Int'l
511 Commerce St.
Franklin Lakes, N.J. 07417
(201) 337–8426

45 RPM

© ℗ 1987

Pub: Rohit Music
BS–12–11002

GENERAL LEON

SIDE B

1. BOY STOP FOLLOW
(G. Leon)
2. VERSION

MERCURY

SIDE A

PRO 1008-1

1. THE DUGOUT (HOME BASE MIX)
(5:34)

MERCURY

SIDE B

PRO 1008-1

1. THE DUGOUT (HOME BASE INST.) (5:34)

2. THE DUGOUT (BOZACK BEATS) (2:29)

CRIB UNDERGROUND

This Side

1. "YOU GOT ME"
(L.P.Mix)
2. "TREAT ME RIGHT"
(L.P.Mix)
3. "CROSS MY HEART"
(Dirty Mix)
(Instrumental)



This Side

1. "LOSE MY COOL
(L.P. Mix)
(Acappella)
(Instrumental)
2. "CROSS MY HEART"
(Acappella)

CUEP-6748A
33 1/3 RPM
STEREO

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CRIB UNDERGROUND

CUEP-6748B
33 1/3 RPM
STEREO

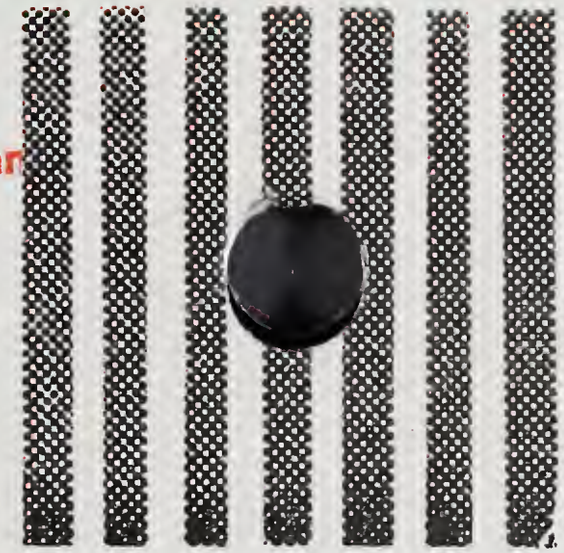
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REDMAN
INTERNATIONAL

Produced by
Hugh Redman James
Musician:- Steele/Clevie/Dann

Marketed & Dist. by

V.P. RECORDS
170-21 Jamaica Ave.
Queens, N.Y. 11432
(718) 291-7058



VPRED 115-A

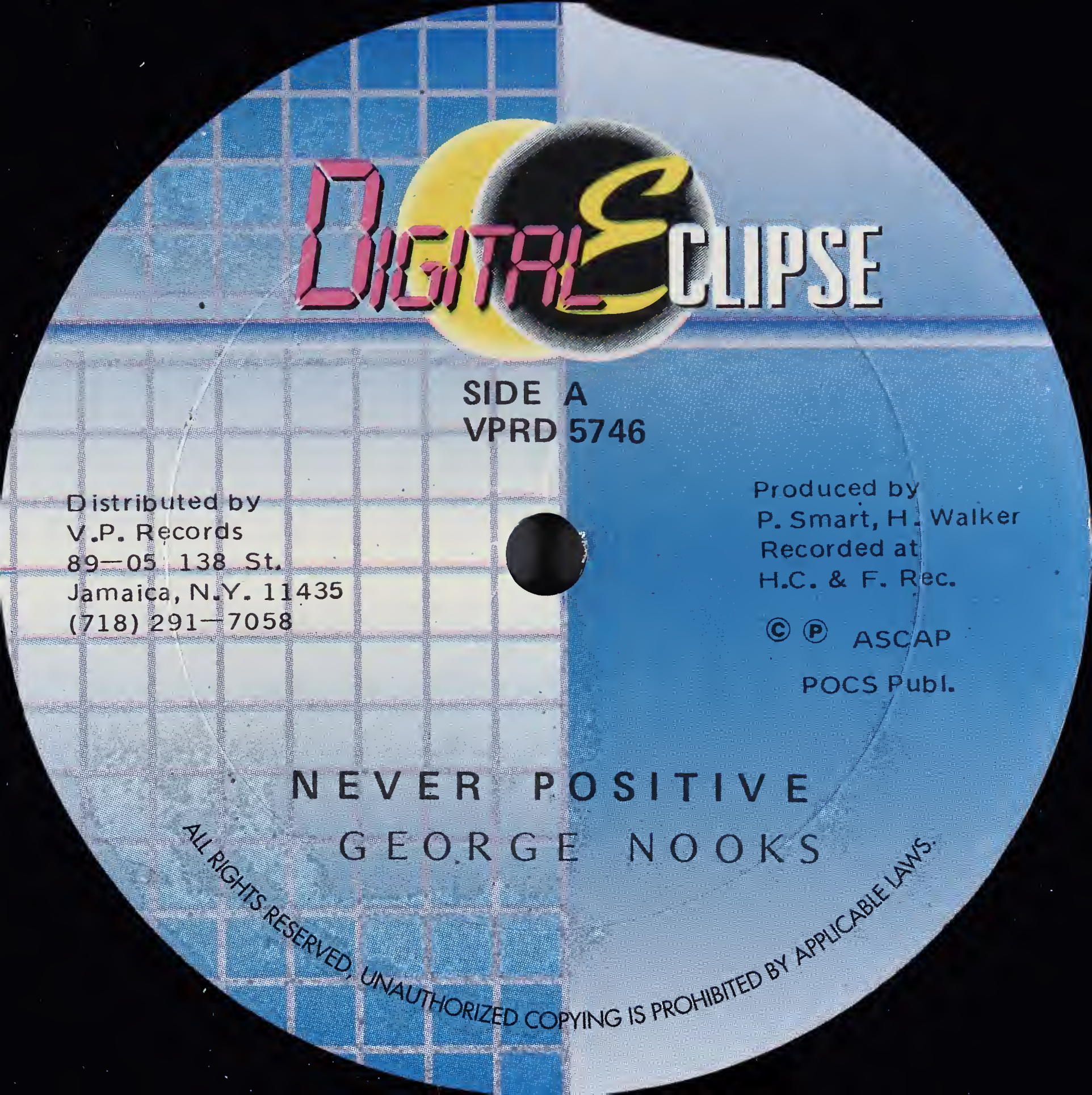
FREAK

(L. Twitch)

LITTLE TWITCH

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REDMAN
INTERNATIONAL
Produced by
Hugh Redman James
Musician:- Steele/Clevie/Dan
Marketed & Dist. by
V.P. RECORDS
170-21 Jamaica Ave.
Queens, N.Y. 11432
(718) 291-7058
VPRED 115-AA
ONE LOVE
(L. Kirk)
LITTLE KIRK
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DIGITAL ECLIPSE
SIDE A
VPRD 5746
Distributed by
V.P. Records
89—05 138 St.
Jamaica, N.Y. 11435
(718) 291—7058
Produced by
P. Smart, H. Walker
Recorded at
H.C. & F. Rec.
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POCS Publ.
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GEORGE NOOKS
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DIGITAL ECLIPSE
SIDE AA
VPRD 5746
Distributed by
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Jamaica, N.Y. 11435
(718) 291—7058
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Recorded at
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TAKE IT EASY
PETER DRAGON
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eastwest records
GERALD LEVERT AND EDDIE LEVERT, SR.
STEREO
33 1/3 RPM
0-66024
SIDE A
GET YOUR THING OFF
Ver 4:23
5:34
TREVEL
(Eddie Levert, S © 1995 Walted Publishing,
rica Music Publishing eveland's Own Publishing Co
uced & Arranged by Eddie dwain Mitchell for Trevel Produ Inc.
rangements: Eddie Levert, Sr. Vocals: Gerald Levert, Eddie Leve rk Anthony
Mixing Engineer: Ron ixing Assistants: Paul Smith and
Recording Engineers: Ron A. Shaffer Tarsia and Arthur Stoppe / Assista . Paul Smith
**Produced by Gerald Levert, Eddie Levert, Sr and Edwin "Tony" Nicholas
All Vocals: Gerald Levert and Eddie Levert, Sr. / Sequencing: Edwin "Tony" Nicholas and Gerald Levert
Key Bass: Edwin "Tony" Nicholas / Engineer: Steve Croom / Assistant Engineer: Murf
Female Talking: Kim Bryant / Recorded at: On The Way Studios
Management: L.B. Management for Trevel Production Company, Inc.
Eddie Levert, Sr. appears courtesy EMI Records
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STE-66024
mfg. by atlantic recording corporation, 75 rockefeller plaza, n.y., n.y. a time warner company


eastwest records
GERALD LEVERT AND EDDIE LEVERT, SR.
STEREO
33 1/3 RPM
0-66024
SIDE B
DON'T MAKE ME BEG
Ve 4:14
E :01
TREVEL
vert and Edwin "Tony Music, Inc., administered by
1995 Ramal Music Co ed by Warner-Tamerlane Mus
ed & Arranged by Gerald L "Tony" Nicholas for Trevel Pro y, inc
Vocal Arrangemer ert / Background Vocals: Gerald L
Mixing Engineer Tarsia / Mixing Assistant: Paul Sm
Recording Engineers: Ron A. Shaffer and Mike "Mixx" Tarsia / Assistant Engineer: Paul Smith
Management: L.B. Management for Trevel Production Company, Inc.
Eddie Levert, Sr. appears courtesy EMI Records
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STE-66024
mfg. by atlantic recording corporation, 75 rockefeller plaza, n.y., n.y. a time warner company

Frankie Krutches

CAN YOU FEEL ME!

1: Can You Feel Me! (Radio) 4:30
2: Can You Feel Me! (Instrumental) 4:28



Contact:
347 628-6331

Featuring Shantal Rooney
Produced by Jeff Rooney
Associate Producer K-Dubb for C4 Records
Executive Producer Blake Seals for TwentyFourSevenEntertainment, Inc.
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C4

ARTISTIC



Executive Producer:
V. Goulbourne

Distributed by:
OWAHZ Records
(718) 723–7126

SIDE AA
AP–015AA

Published by
CATOJI MUSIC (BMI)
© PRS

MISS HOT STEPPER

Writer: C. Williams

STINGA–D

Mixed by Colin 'Bulby' York
at Mixing Lab, Ja., W.I.

Produced & Arranged by
JIMI HINES and
CARLTON "TETRACK" HINES
for ARTISTIC PRODUCTION
12 SPINNERS LANE
KINGSTON, 20 J. W. I.

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ARTISTIC

REGGAE MUFFIN

Executive Producer:
V. Goulbourne

Distributed by:
OWAHZ Records
(718) 723–7126

Published by
CATOJI MUSIC (BMI)
© PRS

UP FRONT

Writer: F. McKoy

SIDE A
AP–015A

ACTION FIRE

Mixed by Colin 'Bulby' York
at Mixing Lab, Ja., W.I.

Produced & Arranged by
JIMI HINES and
CARLTON "TETRACK" HINES
for ARTISTIC PRODUCTION
12 SPINNERS LANE
KINGSTON, 20 J. W. I.

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IRONS IN THE FIRE
TEENA MARIE

G 997
SIDE 1
33 1/3 RPM

GORDY ®

1. I NEED YOUR LOVIN' - 7:29
2. YOUNG LOVE - 5:29
3. FIRST CLASS LOVE - 5:06
4. IRONS IN THE FIRE - 3:32

All songs written by Teena Marie
Produced by Teena Marie

℗ 1980 Motown Record Corporation
© 1980 Canada - Quality Records Limited

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED - 80 BIRCHMOUNT RD. SCARBOROUGH, ONTARIO M1K 1M7

IRONS IN THE FIRE
TEENA MARIE

G 997
SIDE 2
33 1/3 RPM

GORDY®

1. CHAINS - 7:09
2. YOU MAKE LOVE LIKE SPRINGTIME - 5:00
3. TUNE IN TOMORROW (T. Marie/M. Hearn) - 6:22
4. YOU MAKE LOVE LIKE SPRINGTIME (REPRISE) - 3:20

All songs written by Teena Marie except where indicated. Produced by Teena Marie

℗ 1980 Motown Record Corporation
© 1980 Canada - Quality Records Limited

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED 380 BIRCHMOUNT RD. SCARBOROUGH, ONTARIO M1K 1M7

ATLANTIC

PROMOTIONAL COPY - NOT FOR SALE
33 1/3 RPM • Side A • PR 372988



B.G.
FOR A MINUTE (Feat. T.I.)

(Christopher Dorsey, Clifford Harris, Scott Storch) Chopper City Music Publishing (BMI); Crown Club Publishing/Warner-Tamerlane Publishing Corp (BMI); Scott Storch Music/TVT Music, Inc (ASCAP)]

1. Radio Edit 3:44
2. Instrumental 4:00
3. Explicit 4:01

Produced by Scott Storch for Tuff Jew Productions/Hustla, Inc.
Mixed by Fabian Marasciullo for Hustla, Inc at The Hit Factory Criteria Miami, FL

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ATLANTIC

PROMOTIONAL COPY - NOT FOR SALE
33 1/3 RPM • Side B • PR 372988



B.G.

I HUSTLE (Feat. Young Jeezy)

(C. Dorsey, K. Crowe, E. Ortiz, J. Jenkins) Chopper City Music Publishing/BMI, Colione and Rook Publishing/ASCAP c/o Warner Chappell Music, Young Jeezy Music/ BMI

1. Amended 3:30
2. Instrumental 3:30
3. Explicit 3:29

Produced by J.U.S.T.I.C.E. LEAGUE
Young Jeezy appears courtesy of Def Jam/CTE

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®MCA RECORDS

WISHBONE ASH

PROMOTIONAL USE ONLY - NOT FOR SALE

L33-1724
(MCA2650)
Side 1



33-⅓

LOADED (4:11)

(L. Wisefield-S. Upton-A. Powell)

Pit Music - BMI

PRODUCED BY NIGEL GRAY

From the MCA LP "Number The Brave"
MCA-5200

℗ 1981
MCA RECORDS, INC.

Atlast

For Promotional Use Only

33 1/3 RPM



4100-1

Side One

No Me Without You (Single Mix) 3:36
No Me Without You (Remix) 3:47

Written By: B. Williams, D. Miley, T. Swanson And M.Brunson
Published By: Bry-Rell Publishing And Stevie B Music (BMI)

Place One™ ENTERTAINMENT

PPI entertainment group

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Aaliyah

For Promotional Use Only

33 1/3 RPM

4100-1

Side Two

No Me Without You (Guerilla Mix) 3:53
No Me Without You (Instrumental Mix) 3:56

Written By: B. Williams, D. Miley, T. Swanson And M.Brunson
Published By: Bry-Rell Publishing And Stevie B Music (BMI)

Place One™ ENTERTAINMENT

PPI entertainment group

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Epic
EXILE
GREATEST HITS MEDLEY
EAS 2485
XSS 172308
SIDE 1
℗1983, 1985,
1986 CBS Inc.
THE EXILE RADIO VIDEO MEDLEY:
1. SUPER LOVE
2. KISS YOU ALL OVER
3. WOKE UP IN LOVE
4. I COULD GET USED TO YOU
DEMONSTRATION
NOT FOR SALE
"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.

THE WATCHMEN

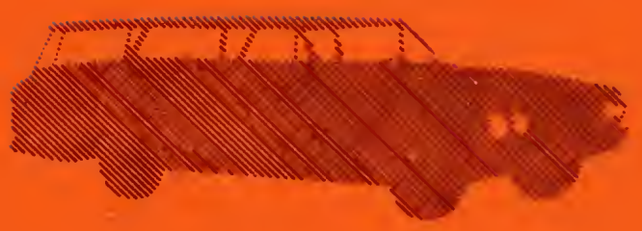
TO YOU

EYES REALIZE
MISS YOU
FRACTURED
TO YOU
TURN AWAY
GARBAGE SHUTTLE TO THE SUN
LAX9

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FREE 012

FREE RECORDS · PO Box 148432 Chicago IL 60614 USA



PERMA·BUZZ

something

Pretty Ugly
Green & Blue
Lowtide
Life's Mysteries
D
Will is dead
Fear Itself
Go Driving

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FREE 012

FREE RECORDS · PO Box 148432 Chicago IL 60614 USA

R.A.C. RECORDS

SIDE ONE
STEREO



R.A.C. 1
TIME 2:40

FOR THE LOVE OF MUSIC

(D. WATSON)

©℗1978 Stan and Dave
Publishing BMI

R.A.C. RECORDS

SIDE TWO
STEREO



R.A.C. 1
TIME 3:04

SAY WHAT'S ON YOUR MIND

(D. WATSON)

©℗1981 Stan and Dave
Publishing BMI

LAURIE®

LAURIE RECORDS INC., NEW YORK

ADVANCE RELEASE

ADVANCE RELEASE

Record No.
LR 3557
S&J Mus. Pub.
Corp. (ASCAP)
STEREO



Time: 2:49
Z4KS-1356

RECORDED AT
ALLEGRO SOUND
STUDIOS

NRC 5-1

JENNIFER

(ELIOT GREENBERG-MARTY EVANS)

DAVID KNIGHT

A LAURIE PRODUCTION
ARR. BY ELIOT GREENBERG

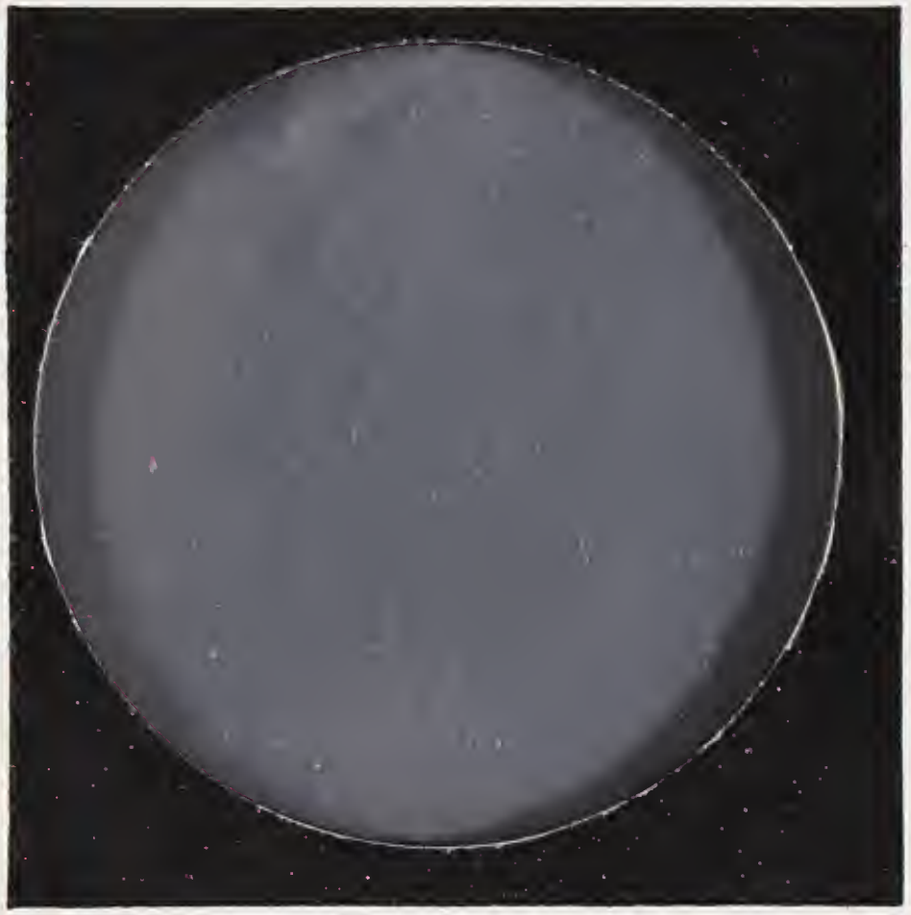
RELEASE

RELEASE

LAURIE

LAURIE RECORDS INC., NEW YORK

Record No.
LR 3557
S&J Mus. Pub.
Corp. (ASCAP)
STEREO



Time: 2:36
Z4KS-1357
RECORDED AT
ALLEGRO SOUND
STUDIOS
A LAURIE PROD.

JENNIFER
(Instrumental)

(ELIOT GREENBERG-MARTY EVANS)

SAGITTARIOUS

TRUMPET SOLO: MIKE SHAIN
ARR. BY ELIOT GREENBERG

RELEASE

RELEASE

Feb. 6th, 1968

the Seventh Sense



CACTUS HEAD

1st Copy


audiodisc
REG U.S PAT. OFFICE
FOR THE FINEST SOUND
NAME
AUDIO DEVICES, INC • NEW YORK, N.Y. • MFD IN U.S.A.


EPIC
RADIO
STATION
COPY
45 RPM
5-10545
JZSP 152307
3:05
Publisher:
Jenny
Music, Inc.
(ASCAP)
HAI
MAR 2 8 1970
LET US BREAK BREAD TOGETHER
-B. Scott-
SUE & SUNNY
Produced by Bobby Scott
An A.M.P. Production
"EPIC", MARCAS REG. T.M. PRINTED IN U.S.A.

EPIC

RADIO
STATION
COPY



45 RPM
5-10545
JZSP 152308
3:40

Publisher:
Blackwood
Music, Inc.
(BMI)

STOP MESSING AROUND WITH MY HEART

-Glover - Hawkins - Weetman-

SUE & SUNNY

Produced by John Hawkins
An A.M.P. Production

"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.

NA 8364
DISTRIBUTED BY MCA DISTRIBUTING CORP

Tommy Ellison

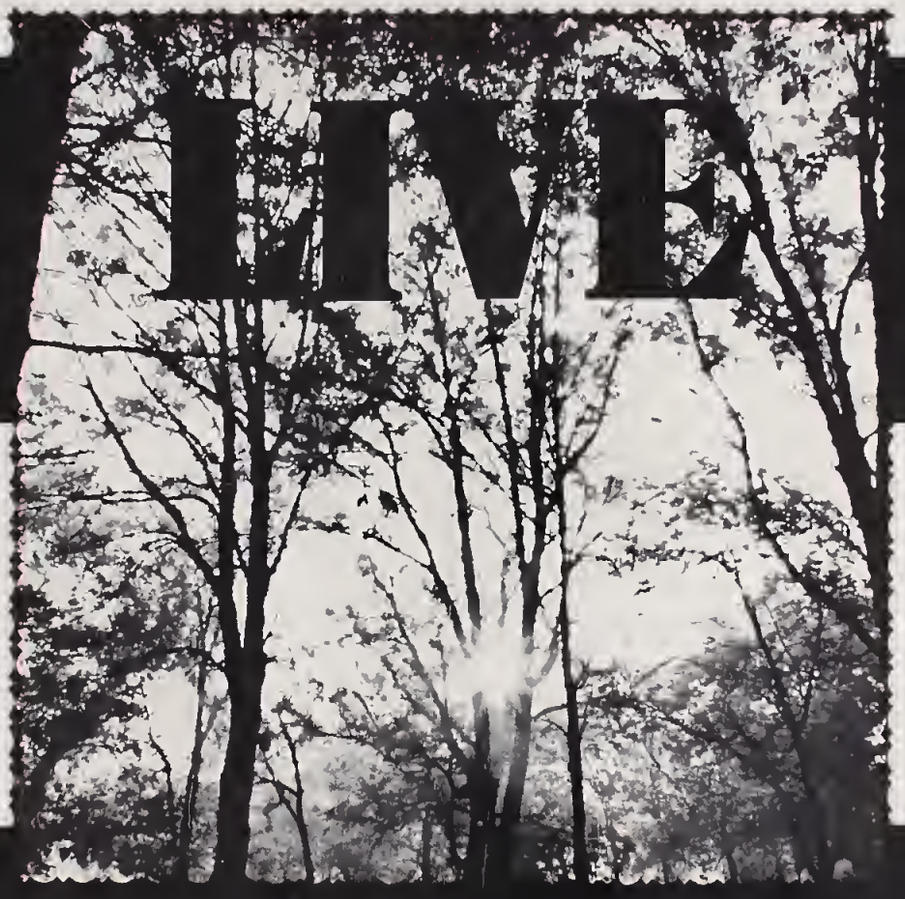
LIVE

Give the gift of music.

NA 7254

Give the gift of music.

Tommy Ellison & The Five Singing Stars



Side A*		Side B*	
1	Organ Solo	1	Intro —Tommy Ellison Talking
2	I Finally Got Myself Together	2	Serve The Lord
3	Witness (In My Soul)	3	I'm Not The Same Person
4	Come On Home	4	I've Been Loving God For So Long

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Nashville, TN 37206

Cover: L. J. McBee

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STEREO

3/02/11

$ 7.00



THE PAPARAZZI ROCOCO

SBR40

Serious Business



side one

... and away we go

hi

the rococo tape

up up and away

upper east suicide

ERIK PAPARAZZI - GUITAR/VOX
QUINCY BRIGHT - BASS
PAUL ANDREW - DRUMS
ANTON SWORD - KEYBOARDS
ORION SIMPRINI - GUITAR/VOX
ADRIANNE MAMET - VOX
WITH
DORIT CHRYSLER - THEREMIN
LEON MICHAELS - SAX/FLUTE
MICHAEL LEONHART - TRUMPET
SERENA JOST - VIOLIN
RIMA FAND - VIOLIN
TRACEY PAUL - VOX



side two

epic proportions

going, going, gone...

my o my

fall (into it)

Recorded at Stratosphere Sound Studios NYC Jan 2004
Quincy Bright, Leon Michaels & Michael Leonhart appear courtesy of Truth & Soul Records
©2003©2010 My Zebra Music (ASCAP) All selections by Erik Paparazzi
Mastered by Emily Lazar & Joe LaPorta at The Lodge, NYC
Cover layout by Ben Heller. Photo credit: Lauren Schwarz
Made in USA



PLATP
PLATIPUSSY 12"
"self titled"
$ 15.

Platipussy

RBF 37

EARLY SYNCOPATED DANCE MUSIC

Cakewalks, Two-Steps, Trots and Glides

COMPILED AND ANNOTATED BY DAVID A. JASEN



RBF 37

SIDE ONE

1. At a Georgia Camp Meeting - Sousa's Band
2. Smoky Mokes - Columbia Orch.
3. Creole Belles - Metropolitan Orch.
4. King Chanticleer - Prince's Band
5. Kerry Mills Ragtime Dance - Zonophone Concert Band
6. Kentucky Kut Up - Pryor's Band
7. The Minstrel Band - Pryor's Band
8. Grizzly Baar - Pryor's Band

SIDE TWO

1. Gertrude Hoffman Glide - Walter B. Rogers Band
2. Too Much Mustard - Walter B. Rogers Band
3. Everybody Two-Step - Military Band
4. The Horse Trot - Military Band
5. One Step Instruction
6. Bon Ton One Step - Conway's Band
7. The Dancing Deacon - Jim Europe's Hell Fighters
8. Bees Knees - Original Memphis Five

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43 W. 61st ST., N.Y.C., U.S.A. 10023

EARLY SYNCOPATED DANCE MUSIC

Cakewalks, Two-Steps, Trots and Glides

COMPILED AND ANNOTATED BY DAVID A. JASEN

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

COVER DRAWING BY L. FELLOWS, 1920

RBF 37

FOLKWAYS RECORDS Album No. RBF-37
©1978 Folkways Records & Service Corp., 43 W. 61st St., NYC, USA 10023

EARLY SYNCOPATED DANCE MUSIC

Cakewalks, Two-Steps, Trots and Glides

COMPILED AND ANNOTATED BY DAVID A. JASEN

The field of Popular Music has always catered to singers and dancers. The exception at the turn of this century was the extremely syncopated happy piano music known as ragtime, which grew up in saloons and whorehouses where pianists would be accompanying the good times. It was music to socialize by, drink by, and it helped to create a comfortable yet exhilarating atmosphere.

Social dancing during this age consisted mainly of the waltz, polka and two-step which was then done to a tune in 6/8 time. The Cakewalk was the first dance to be accompanied by a syncopated melody. Not complicated like the rag, the Cakewalk offered a simple, singable tune which dancing couples found delightfully easy to keep in time as the syncopation was kept to a minimum. It reached the public by way of the Broadway musical productions of Williams and Walker during the middle nineties, as a highly stylized theatrical dance. It quickly became fashionable with the upper crust of society and thereafter a fad for the rest of us. Kerry Mills, the leading composer of cakewalks, wrote his first cakewalk tune in 1895 ("Rastus On Parade"). Two years later, he hit the musical jackpot with AT A GEORGIA CAMP MEETING, which became the first million-selling cakewalk and firmly established this fad for a good five years.

Two-Steps, at the turn of the century, couldn't compete with ragtime in popularity, although they were

SIDE ONE

1. At a Georgia Camp Meeting - Sousa's Band
2. Smoky Mokes - Columbia Orch.
3. Creole Belles - Metropolitan Orch.
4. King Chanticleer - Prince's Band
5. Kerry Mills Ragtime Dance - Zonophone Concert Band
6. Kentucky Kut Up - Pryor's Band
7. The Minstrel Band - Pryor's Band
8. Grizzly Bear - Pryor's Band

SIDE TWO

1. Gertrude Hoffman Glide - Walter B. Rogers Band
2. Too Much Mustard - Walter B. Rogers Band
3. Everybody Two-Step - Military Band
4. The Horse Trot - Military Band
5. One Step Instruction
6. Bon Ton One Step - Conway's Band
7. The Dancing Deacon - Jim Europe's Hell Fighters
8. Bees Knees - Original Memphis Five

Credits

Programmed and Notes: David A. Jasen

Remastering: Carl Seltzer

Documentation: Rags and Ragtime, A Musical History, by David A. Jasen and Trebor Jay Tichenor, Seabury Press, 1978.

LITHO IN U.S.A.

The best of Carl Story

STEREO
SLP 455



Light at the River
The Old Country Preacher
Didn't They Crucify My Lord
A Picture from Life's Other Side
Tramp On the Street
Daddy Sang Bass
Family Reunion
Sweeter than the Flowers
I Didn't Hear Nobody Pray
Listen to your Radio
My Lord Keeps A Record
Rank Strangers to Me





SLP 45
STEREO

. . . from NASHVILLE, TENNESSEE
the musical heart of America

Starday

COUNTRY AND GOSPEL INTERNATIONAL presents . . .

the best of

CARL STORY

SLP 447



SLP 438



SLP 433





SLP 450

Carl Story, a fine Carolina christian gentleman, has been making Country Gospel Music history for over three decades.

With his Rambling Mountaineers, Carl stands for the very best in the traditional country string music sound that features the five string banjo. He performs songs of faith that carry a real message. His music is sincere and has won for him a wide following of devoted fans.

Carl has made some memorable recordings for Starday down through the years. The songs which are most requested on Carl's radio and television shows and his personal appearances are the ones which were selected for this special album.

Carl has been through some hard times, but he has always received strength from the songs he sings and the good people that he entertains. Now, at the peak of his career, Carl is attaining greater and greater popularity on television; his television shows are being syndicated and distributed throughout America.

Carl Story is another one of those American Country Music success stories we can all rejoice in. We are delighted that Carl's many accomplishments in the past have given him a foundation in his chosen profession which is now enabling him to achieve greater and greater recognition.

The song titles in this album are sort of a hit parade of country gospel music by an artist of real stature who has always been faithful to his chosen profession as a gospel singer. This is "THE BEST OF CARL STORY."

Don Pierce

ALBUM DESIGN: DAN QUEST

SIDE 1

LIGHT AT THE RIVER 2:00
(C. Story-B. Brewster) Starday/BMI

THE OLD COUNTRY PREACHER 2:08
(C. Story) Starday/BMI

DIDN'T THEY CRUCIFY MY LORD 1:45
(Arr. Wm. York) Starday/BMI

A PICTURE FROM LIFE'S OTHER SIDE 3.25
(Wm. York) Starday/BMI

TRAMP ON THE STREET 3·15
(Wm. York) Starday/BMI

DADDY SANG BASS 2:27
(Carl Perkins) House of Cash-Cedarwood/BMI

SIDE 2

FAMILY REUNION 2 26
(Gabbard-Holt) Starday/BMI

SWEETER THAN THE FLOWERS 2:45
(Mann-Rouse-Burns) Lois/BMI

I DIDN'T HEAR NOBODY PRAY 2:06
(C. Story) Starday/BMI

LISTEN TO YOUR RADIO 1:54
(C. Story) Starday/BMI

MY LORD KEEPS A RECORD 2 45
(H. H. Smith) Tennessee Music & Printing/SESAC

RANK STRANGERS TO ME 3 06
(Albert E. Brumley) Affiliated/BMI

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NASHVILLE, TENNESSEE 37207

ARISTA LP LABEL COPY

REVISED 3/31/82

AL 9585
(AL 9585 SA)
(P) 1982 ARISTA RECORDS, INC.

SIDE 1
33 1/3 RPM

DIONNE WARWICK

FRIENDS IN LOVE

1. FOR YOU (4:55)
   (Jay Graydon, Richard Page, John Bettis)

2. FRIENDS IN LOVE (4:02)
   Dionne Warwick and Johnny Mathis
   (Jay Graydon, David Foster, Bill Champlin)

3. NEVER GONNA LET YOU GO (4:50)
   (Barry Mann, Cynthia Weil)

4. CAN'T HIDE LOVE (4:30)
   (Skip Scarborough)

5. BETCHA BY GOLLY WOW (3:28)
   (Thomas Bell, Linda Creed)

PRODUCED BY JAY GRAYDON FOR GARDEN RAKE PRODUCTIONS

AL 9585
(AL 9585 SB)
(P) 1982 ARISTA RECORDS, INC.

SIDE 2
33 1/3 RPM

DIONNE WARWICK

FRIENDS IN LOVE

1. MORE THAN FASCINATION (4:02)
   (Tom Snow)

2. GOT YOU WHERE I WANT YOU (3:38)
   Dionne Warwick and Johnny Mathis
   (Candy Parton, Jim Andron)

3. WITH A TOUCH (4:40)
   (Stevie Wonder)

4. WHAT IS THIS (3:58)
   (Myra Waters, Jay Graydon)

5. A LOVE SO RIGHT (3:55)
   (Gloria Sklerov, Harry Lloyd)

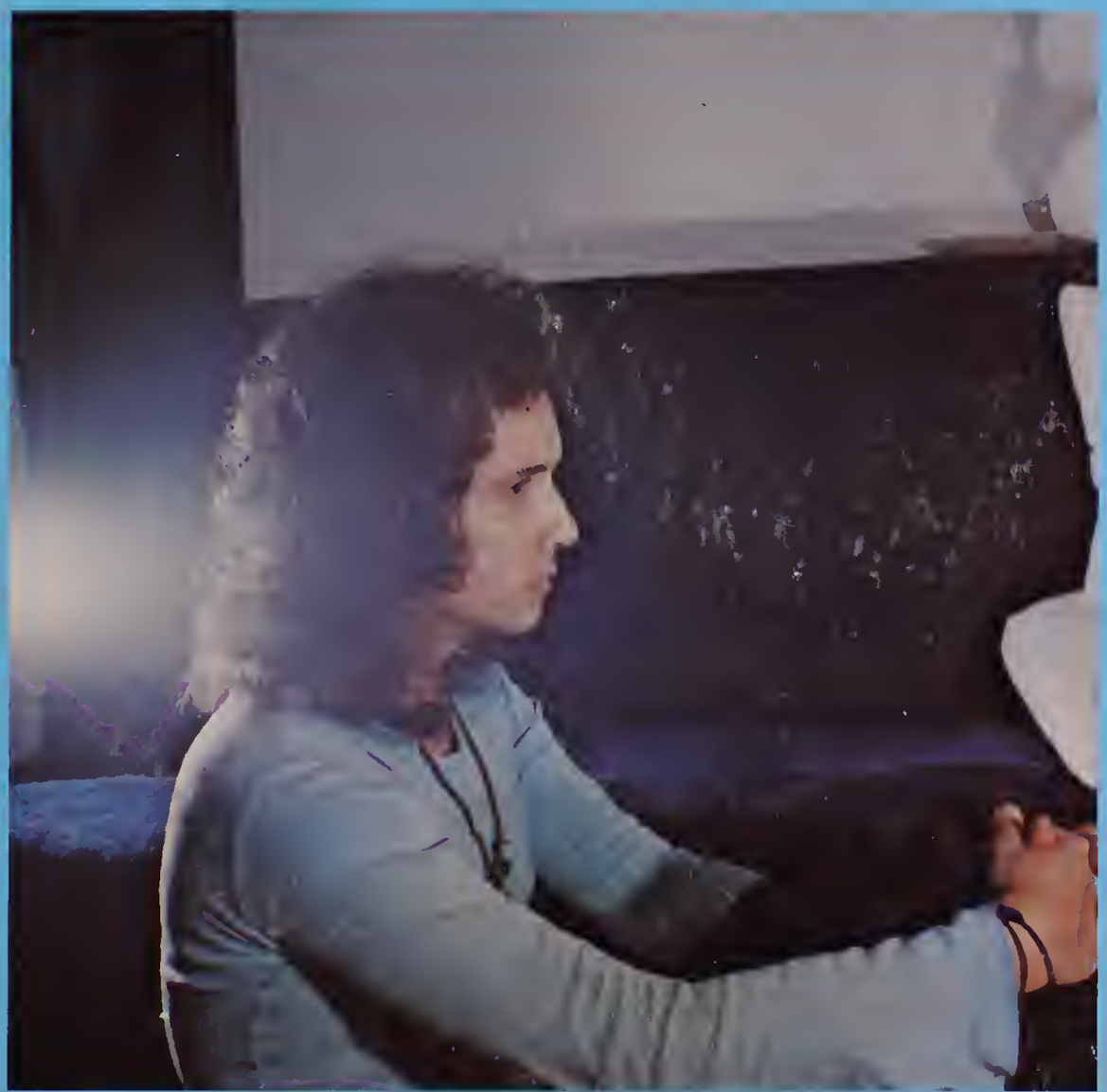
PRODUCED BY JAY GRAYDON FOR GARDEN RAKE PRODUCTIONS

QUIERO VERTE A MI LADO

ROBERTO CARLOS

Español

CYS 1439
CAYTRONICS
STEREO
Playable on Monaural Equipment



LADO 1

QUIERO VERTE A MI LADO

JUEGO DE DAMAS

ES PRECISO SABER VIVIR

USTED

DESPEDIDA

YO TE RECUERDO

LADO 2

RESUMEN

TERNURA ANTIGUA

EL PORTON

YO SOLO QUIERO

EL TIEMPO BORRARA

COMO ES GRANDE
MI AMOR POR TI

CYS 1439

CAYTRONICS

STEREO
Playable on
Monaural Equipment

QUIERO VERTE A MI LADO

ROBERTO CARLOS

En Español



LADO 1

QUIERO VERTE A MI LADO
diPaula - B. M. McCluskey

JUEGO DE DAMAS
Isolda - M. Carlos - B. M. McCluskey

ES PRECISO SABER VIVIR
R. Carlos - E. Carlos - B. M. McCluskey

USTED
R. Carlos - E. Carlos - B. M. McCluskey

DESPEDIDA
R. Carlos - E. Carlos - B. M. McCluskey

YO TE RECUERDO
Armando Manzanero

LADO 2

RESUMEN
M. Marcos - E. Barbosa - B. M. McCluskey

TERNURA ANTIGUA
J. Ribamar - Duran - B. McCluskey

EL PORTON
R. Carlos - E. Carlos - B. M. McCluskey

YO SOLO QUIERO
R. Carlos - E. Carlos - B. M. McCluskey

EL TIEMPO BORRARA
Paulo Cesar Barros - Getulio Cortes

COMO ES GRANDE MI AMOR POR TI
Roberto Carlos

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Spirit Of Love-n-Action, Inc.

Proudly Presents

"New Life"

featuring

The Magic Message of Olivia Branch Walker











SFG - 55030

S.O.L.N.A. INC.
RECORDS

Spirit Of Love-n-Action, Inc.

Shurfine Gospel RECORD COMPANY, INC
SFG - 55030

Proudly Presents

"New Life"

featuring

The Magic Message of Olivia Branch Walker

"New Life"

The road is long and crowded with many persons who have endeared themselves in the love and labors to bring Gospel Music to the public, and few have even brought excessive meanings and manners in music messages that have won their way into the hearts and minds through the listening ear.

Every now and then there is one of the few that will live with the rich and warm memories that reveal the person, the pain, the principles, and their life long practices These are those that reach out in magnetic simplicity to capture, convict, and even convert the in-and-out, the up-and-down in the strange style and its steering strength!

Here you have all of the life of Sister Olivia Branch Walker in dedication, sincerity, and tribulations motivated by years of laboring in learning music, people, and God

The wide scope of musical experiences, the excruciating pain with people, the patient wait on time and God are conveyed in the writer, composer, arranger, music player, and the gifted voice come together with a group of dedicated Christian talent to release to the world. A New Birth, A New Life, and an array of new songs that will live in the hearts of all those who shall share these songs on this LP! Many great and wonderful people have longed to hear this unique and powerful gifted voice, such as First Lady Rosalynn Carter, Rev. Dr Jesse Jackson, Yolanda King, Dr Harry S Wright, the late Dr John Hill Westbrook, Dr. E V. Hill, E E Stafford, Robert H Wilson, Congressman Mickey Leland, Mayor Andrew Young to name a few

The voices of the P M B C. Inspirational Choir along with Sister Monica Boney and The B. T. Cherriettes who gave a great contribution to make this possible



The B. T. CHERRIETTES

SIDE 1		SIDE 2	
NEW LIFE - O B Walker	4 01	HE MAY NOT COME - O B Walker	4 04
PO' PILGRIM - Arr Spiritual	5 31	HOLD ON - Arr Spiritual	3 22
GOD CAN - Berry	2 50	WHY COMPLAIN - O B Walker	5.19
SECOND CHANCE - Berry	3·27	TELL IT - Fry	3 22
BEARING UP THE CROSS - O B Walker	4 29	GOD BLESS AMERICA - O B Walker	3 04

New Life
Bearing Up The Cross
He May Not Come
Why Complain

Words and Music Arranged by
Olivia Branch Walker

Soloists
Deacon Albert Evans
Sister Carolyn Traylor
Sister Janice Wright

New Life
Olivia B Walker
is a copyright of
Spirit of Love, Inc
S.O L N -A Inc
3721 Tierwester
Houston, Texas 77004 1984

Music/Comp./Arr. By — O.B. Walker
Words Written By — I.S. Walker
Recorded By — A.C.A. Recording
Designed By — I.S. Walker
Published By — West Chase Pub.
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Distributed By — S.O.L.N. — A.
Executive Producer — I.S. Walker
Photographer: Ivan Revis
Bus. 733-3064
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Inspirational Choir
of P.M.B.C.
B. T. Cherriettes
Pianist: Olivia B. Walker
Organist: Jackie Chambers
Bass Guitar: Gary Brown
Drummer: Brent Gilmore

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DAILY PLANNET

SIDE A

WE LIKE TO PARTY (VOCAL REMIX)
WE LIKE TO PARTY (VOCAL REMIX INSTRUMENTAL)
WE LIKE TO PARTY (ORIGINAL)

SIDE B

CONTINUOUS (REMIX)
CONTINUOUS (REMIX INSTRUMENTAL)
WE LIKE TO PARTY (ORIGINAL INSTRUMENTAL)

WE LIKE TO PARTY
PRODUCED BY DUG INFINITE FOR
INFINITE ENTERTAINMENT
WRITTEN BY K. BUNKLEY / K. BUNKLEY
MIXED BY MIKE HARI
@ ROSEBUD RECORDINGS
SKOKIE,IL

CONTINUOUS (REMIX)
PRODUCED BY HIS-PANIK FOR MOLEMEN
WRITTEN BY K. BUNKLEY / K. BUNKLEY
SCRATCHES BY NORMAN ROCKWELL
MIXED BY MIKE HARI
ROSEBUD RECORDINGS
SKOKIE, IL.

ARTWORK,DESIGN AND LAYOUT BY: STIZO (STEEZI0@HOTMAIL.COM)

WWW.ALLNATURALHIPHOP.COM

THE DAILY PLANNET SAYS THANKS AND SENDS BLESSINGS TO OUR SEEDS ASHETON SAHLAH FARROW-BUNKLEY & ZOE LANE BUNKLEY, VERA BUNKLEY OUR MOM TEASHA BUNKLEY. OUR GRANDPARENTS EDDIE & EULA JORDAN & THE WHOLE GARY INDIANA FAMILY

SPECIAL THANKS TO ANDY C (GOOD LOOKING FOR ALL YOUR HELP BRO) & NORMAN ROCKWELL FOR THE CUTS

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Efecto estereofónico
logrado electronicamente

cariño
DBL1-5068

HAZME UNA SEÑAL

ROBERTO JORDAN







SUSANA • PALABRAS
SOY UN CREYENTE
COMO TE QUIERO
EL JUEGO DE SIMON
JUNTOS ESTA NOCHE
MUCHACHA BONITA
JUNTOS FELICES
LA CHICA DE
LOS OJOS CAFES

cariño DBL1-5068
Efecto estereofónico logrado electronicamente



ROBERTO JORDAN

LADO A

HAZME UNA SEÑAL
"Gimme Little Sign"
(Smith - Hooven - Winn - Okamura)

SUSANA
"Susan"
(J. Holvay - G. Beishier - J. Guercio - Okamura)

SOY UN CREYENTE
"I'm A Believer"
(N Diamond - Okamura)

PALABRAS
"Words"
(B Gibb - R Gibb - M Gibb - Okamura)

COMO TE QUIERO
"Birds Of A Feather"
(Joe South - Okamura)

1, 3 y 5 con LOS ZIGNOS
2 y 4 Orquesta PPX



La Nueva Ola se había quedado sin representantes, porque los valores jóvenes que surgieron al iniciarse esta etapa musical, ya son adultos y no surgían figuras de verdadero arrastre que los sustituyeran. Por eso, el advenimiento de Roberto Jordán ha sido recibido con gran beneplácito por la juventud, que ya tiene un paladín para enfrentarse a los viejos valores que pierden sus fueros.

Surgido apenas hace algunos meses de una fiesta familiar en donde fué escuchado por el compositor y catedrático Rafael Cárdenas, quien lo recomendó a RCA Victor, Roberto Jordán es ya un ídolo entre la joven fanaticada de Guadalajara, Monterrey, toda la frontera norte de México y particularmente el Distrito Federal en donde existen ya seis clubes de admiradoras de su estilo.

Dueño de una cultura universitaria, alto, de magnifica figura, Roberto se ha impuesto ya no solo como cantante sino como actor cinematográfico también.

Hazme una señal, canción con la que se diera a conocer en forma definitiva, parece ser como un amuleto, como si la suerte le hubiera hecho la señal de "Adelante" en la conquista del exigente público de México.



LADO B

EL JUEGO DE SIMON
"Simon Says"
(E Chiprut - Okamura)

JUNTOS ESTA NOCHE
"Let's Spend The Night Together"
(Jagger - Richards - Okamura)

MUCHACHA BONITA
"Cry Like A Baby"
(Penn - Oldman - Okamura)

JUNTOS FELICES
"Happy Together"
(G Bonner - A Gordon - Okamura)

LA CHICA DE LOS OJOS CAFES
"Brown Eyed Girl"
(V Morrison - Okamura)

1 y 4 con LOS ZIGNOS
2 con LOS DUG'S DUG'S
3 y 5 Orquesta PPX



dynaflex es la marca fábrica de RCA para un nuevo desarrollo en la manufactura de discos que proporciona una superficie más suave y queda, y una capacidad mejor para reproducir el sonido musical. Este disco de peso liviano elimina también virtualmente al abarquillamiento y el deslizarse del plato

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Manufactured by RCA Records • Distributed by Caytronics Records Corp


Gerald Pezzi
SINGS 12 LOVE SONGS
For You Alone

Gerald Pezzi Sings



Recarded at
Stevens Studios, Stockton, CA

Recarding and Mixing Engineer
Bill Stevens

Electric Piana
Wylie Moffatt

Bass
Rick Duncan

String Synthesizer
Wylie Moffatt

Special String Arrangements
Wylie Moffatt

Graphics
Wayne L. Field

Produced by
Gerald Pezzi

SIDE 1

AND I LOVE YOU SO
(McLean) (BMI 3:05)

FEELINGS
(Albert) (ASCAP 3:15)

YOU LIGHT UP MY LIFE
(Brooks) (ASCAP 2:50)

MORE
(Ortalani, Olivera, Newell) (BMI 3:25)

JOEY, JOEY, JOEY
(Loesser) (ASCAP 3:10)

THE IMPOSSIBLE DREAM
(Leigh, Darian) (ASCAP 2:05)

SIDE 2

FOR YOU ALONE
(Geehl, O'Reilly) (ASCAP 2:10)

BELOVED
(Brodszky, Webster) (ASCAP 3:05)

BECAUSE YOU'RE MINE
(Brodszky, Cahn) (ASCAP 3:15)

THIS NEARLY WAS MINE
(Rodgers, Hammerstein) (ASCAP 4:10)

BE MY LOVE
(Brodszky, Cahn) (ASCAP 2:45)

AND THIS IS MY BELOVED
(Wright, Farrest) (ASCAP 2:50)

My deepest appreciation gaes to all those who helped me with this album: Wylie Moffatt, Maurita Tharnburgh, Henrietta Pelta, Rawena Richetti, Morvin Hoyes, and especially my parents, Leroy and Antoinette Pezzi.

For You Alone

Love Songs and Folk Music of Spain

THE MOORISH GUITARS OF THE LATE

OTELLO CASANOCHES



Vernon records

V-515

Love Songs and Folk Music of Spain

THE MOORISH GUITARS OF THE LATE OTELLO CASANOCHES

The Moarish influence in Spain is apparent in the delicate lace-like architecture, the many beautifully formed fountains used to cool the air and entice the eye, and the creation of the guitar — used to portray and communicate the most passionate of emotions in the form of the most universal expression: music. It is a well known and accepted fact that so much of Spain has deep Moorish affinities and this reflectian is further illustrated in much of the music of Mexico and Latin America.

That this music has much of its origins in the days of the early wanderings of the gypsies through Iberia may be taken far granted. For a full appreciatian of the music in this album, which presents the works of the late Otello Casanoches, the Moor, a seeking into the musical history of Spain will facus much illuminatian tawards this end. Many volumes have been written about the origins of flamenca, which, in its many farms, has sa much influence on the music performed by Casanoches, the Moar. Such study necessiuates the visiting and exploratian of all the regions af Spain and unceasing search through the Balearic Islands as well. This study has praduced many interesung facts relating to the field af folklare—for fram these origins came the music we hear today. The term, flamenco, far example is not a simple one to pin down. Much exists on the derivationof the name itself. There is belief that it is a name applied to the gypsies who ceased their wanderings to settle in Andalusia. This occured during the reign of Charles I of Spain and during the wars, in Flanders. Further belief exists that "Flamenco" can be traced to an Arabic origin. This further lends credence to certain Hebrew affinities found in the music of Spain. In Arabic "Fel-Lah-Mangu" means "Singing Farmhand", and farm hands and their songs would be: Felahikeem. It is also historically established fact that the gypsies of the early 1800's in Spain were also cuited "Egyptians" — and known as Flamencos. Don Manuel Garcia Matos of the Royal Conservatory of Music in Madrid, has pointed out in his writings that until the reign of Charles III in Spain, the ward "Flamenco" enjoyed little or no usage. It was in appraximately the years 1440-1460 that the gypsies came to Spain. Their singing and dancing became known and appreciated by the Spanish and the visitars to Spain, so in turn, brought back with them to their own lands, the music and in same cuses, the gypsy performers themselves. The songs that became so much a part of the music af Spain, tald af their former wanderings, loves and then events of the day as the gypsy became integrated in a larger sense with their environment. The various influences at work in an art form tend ta create newer shapes and mutations Within this area of the flamenco influence, there are many variatians which have exact identification. There is, for example, the Tonas, which are popular songs the gypsies probably adapted from the falk songs of the various regians of Spain. There are the Saleares, the Debla, the Carceleras, La Cana, Flemenco, Martinete and several others that would require more space than allatted here to properly describe in detail. Of all, the twa more popular farms would be the palo and seguidilla. It is worth researching for the dedicuted music lover, inasmuch as the variaus music and song farms of this area of art is a fuscinatian in itself. For example, at one time the word "jondo came into use to describe the songs of a greater depth of senument. Jondo is Andalusian phonetic for the word "hondo", which is from the Spunish word "hondura", meaning "depth". Therefore jondo has a use where very emotional feeling is reflected or implied in a song.

Many of the brilliant exponents of the type of music in this album appeared in the cafes and concert halls in Spain. Some of the very well known performers included such artists as Juan Pelao, Curro Duerse, El Marrurro, and El Cajo Pinea, who were all gypsies.

Such non gypsies as Paco el Sevilluno and Silverio Franconeti, received great acclaim and contributed much to the constant regeneration of interest in this music throughout the world.

While this album is concerned anly with instrumental interpretations of the music of Spain, the lyricism in the melady itself requires na vocal effort at all to convey the emotian and expression that flows fram the heart af the music itself. That the music af these now classical guitar pieces will appeal ta all lavers of beautiful music is assured. We at Vernan Records are fortunate and proud ta present the brilliance af such as Casanaches and his Moarish Guitars in this album. It represents truly a work of art and perhaps will bring yau much closer to the beautiful music created in Spain.

GEORGE ALPERT

SIDE 1

Amor En Espana
Land of Sunsets
Madrid
Flores De Espana
Neblina Nevada
Andalusia

SIDE 2

Fiesta Brava
Pyrenees
Valencia Linda
Adelita
Sand of Costa Brava
Recuedos De La Alhambra

photograph: MICHAEL ALBERT

DESIGN/RONALD L. SEVERINO

This recording has been produced and momufactured under the most modern recording technique of our time. The recording and production techniques all follow standard RIAA specifications. Ampex Tape Recorder Model 300-2 utilizing Telefunken, Electro-Voice and Altec nicrophones were imployed in the recording. Masters were cut on a fully automatic Scully Lathe employing variable pitch and depth. The frequency range of all MVM records is 25CPS to 20,000CPS a range that offords a richness in tonal qualities presented only in the most expensive recordings. Therefore because of the fiue technical equipment used in the recording of these masters, one is assured of the most faithful reproduction in the transfer from original recording to the final masters used for processing.

MOUNT VERNON MUSIC, INC.
MOUNT VERNON, NEW YORK

Vernon records

515

AJAZ
205

JIMMY DORSEY

in Disco Order, Volume 13



April 9, 1940
May 10, 1940

JIMMY DORSEY
in Disco Order, Volume 13

AJAZ 205

SIDE ONE :

(APRIL 9, 1940 – MAY 10, 1940)

Personnel :

NATE KAZEBIER, JOHNNY NAPTON, SHORTY SOLOMON (tp) JERRY ROSA, SONNY LEE, DON MATTESON (tb) JIMMY DORSEY (cl/as) MILT YANER (as) SAM RUBINOWITCH (as/bar) CHARLIE FRAZIER, HERB HAYMER, JOE LIPPMAN (p) ROC HILLMAN (g) JACK RYAN (b) BUDDY SCHUTZ (d)

APRIL 9, 1940 :

1. LET ME DREAM (Vocal by Bob Eberly)

* GUY SMITH REPLACES HILLMAN.

APRIL 17, 1940 :

2. LITTLE CURLY HAIR IN A HIGH CHAIR (Vocal by Helen O'Connell).
3. THE BREEZE AND I (Vocal by Bob Eberly, arranged by Toots Camarata).
4. POOR BALLERINA (Vocal by Bob Eberly)
5. LET THERE BE LOVE (Vocal by Bob Eberly).

APRIL 30, 1940 :

6. LATINS KNOW HOW
7. FOOLS FALL IN LOVE (Vocal by Bob Eberly).

SIDE TWO :

SIDE TWO : Sessions continues

1. HEAR MY SONG VIOLETTA (Vocal by Bob Eberly).
2. DEVIL MAY CARE (Vocal by Bob Eberly).
3. CONTRASTS (theme) (arranged by Toots Camarata)
4. BLUE (And Broken Hearted) (Vocal by Bob Eberly & Helen O'Connell).

MAY 10, 1940

5. I CAN'T RESIST YOU (Vocal by Bob Eberly)
6. HOW CAN I EVER BE ALONE (Vocal by Bob Eberly).
7. I LOVE TO WATCH THE MOONLIGHT (Vocal by Helen O'Connell).

PHOTO COVER : FROM COLLECTION OF JACK RODEN.

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LP-205 JIMMY DORSEY IN DISCO ORDER, VOLUME 13
LP-206 BOB CROSBY IN DISCO ORDER, VOLUME 7

AJAZ RECORDS INC.
BOX 1076
ZEPHYRHILLS, FLA. 33599

AJAZ-237

Jimmy Dorsey In Disco Order

volume 17

April 29, 1941 - September 2, 1941



Jimmy Dorsey In Disco Order

volume 17

April 29, 1941 - September 2, 1941

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Jan Savitt In Disco Order, Volume 6 ..... LP-212
Jimmy Dorsey In Disco Order, Volume 14 ..... LP-213
Bob Crosby In Disco Order, Volume 8 ..... LP-214
Woody Herman In Disco Order, Volume 14 ..... LP-215
Count Basie In Disco Order, Volume 10 ..... LP-216
Charlie Barnet In Disco Order, Volume 21 ..... LP-217
Claude Thornhill In Disco Order, Volume 3 ..... LP-218
Gene Krupa In Disco Order, Volume 18 ..... LP-219
Jan Savitt In Disco Order, Volume 7 ..... LP-220
Jimmy Dorsey In Disco Order, Volume 15 ..... LP-221
Bob Crosby In Disco Order, Volume 9 ..... LP-222
Woody Herman In Disco Order, Volume 15 ..... LP-223
Count Basie In Disco Order, Volume 11 ..... LP-224
Charlie Barnet In Disco Order, Volume 22 ..... LP-225
Claude Thornhill In Disco Order, Volume 4 ..... LP-226
Gene Krupa In Disco Order, Volume 19 ..... LP-227
Jan Savitt In Disco Order, Volume 8 ..... LP-228
Jimmy Dorsey In Disco Order, Volume 16 ..... LP-229
Bob Crosby In Disco Order, Volume 10 ..... LP-230
Woody Herman In Disco Order, Volume 16 ..... LP-231
Count Basie In Disco Order, Volume 12 ..... LP-232
Charlie Barnet In Disco Order, Volume 23 ..... LP-233
Claude Thornhill In Disco Order, Volume 5 ..... LP-234
Gene Krupa In Disco Order, Volume 20 ..... LP-235
Jan Savitt In Disco Order, Volume 9 ..... LP-236
Jimmy Dorsey In Disco Order, Volume 17 ..... LP-237
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Woody Herman In Disco Order, Volume 17 ..... LP-239

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Side One:

Personnel

Jimmy Campbell, Nate Kazebier, Shorty Solomson (tp) Al Jordan, Sonny Lee, Phil Washburne (tb) Jimmy Dorsey (cl/as) Milt Yaner, Frank Lagone (as) Charlie Frazier, Don Hammond (ts) Joe Lippman (p) Guy Smith (g) Jack Ryan (b) Buddy Schutz (d)

April 29, 1941

1. Bar Babble
2. All Alone And Lonely *(Vocal by Bob Eberly)*

May 19, 1941

3. Isle Of Pines *(Vocal by Bob Eberly)*
4. Time Was *(Vocal by Bob Eberly and Helen O'Connell)*
5. Be Fair *(Vocal by Bob Eberly)*
6. Embraceable You *(Vocal by Helen O'Connell)*
7. Fingerbustin'

Side Two:

August 1, 1941

1. Jim *(Vocal by Bob Eberly and Helen O'Connell)*
2. A New Shade Of Blue *(Vocal by Bob Eberly)*
3. Charleston Alley *(Arranged by Joe Lippman)*
4. Moonlight Masquerade *(Vocal by Bob Eberly)*
5. The Spirit's Got Me *(Vocal by Bob Eberly)*
6. Wasn't It You *(Vocal by Bob Eberly)*

September 2, 1941

7. If You Only Knew *(Vocal by Bob Eberly)*

AJAZ-237

800331

JIMMY DORSEY IN DISCO ORDER, VOLUME 17 AJAZ-237

AJAZ 245

JIMMY DORSEY IN DISCO ORDER

Volume 18



From the collection of Jack Bradley

AJAZ 245

Jimmy Dorsey In Disco Order, Volume 18

September 2, 1941 - December 10, 1941

ALSO AVAILABLE ON AJAZ . . .
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Charlie Barnet In Disco Order, Volume 19 ..... LP-201
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Jimmy Dorsey In Disco Order, Volume 13 ..... LP-205
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Woody Herman In Disco Order, Volume 13 ..... LP-207
Count Basie In Disco Order, Volume 9 ..... LP-208
Charlie Barnet In Disco Order, Volume 20 ..... LP-209
Claude Thornhill In Disco Order, Volume 2 ..... LP-210
Gene Krupa In Disco Order, Volume 17 ..... LP-211
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Jimmy Dorsey In Disco Order, Volume 14 ..... LP-213
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Woody Herman In Disco Order, Volume 14 ..... LP-215
Count Basie In Disco Order, Volume 10 ..... LP-216
Charlie Barnet In Disco Order, Volume 21 ..... LP-217
Claude Thornhill In Disco Order, Volume 3 ..... LP-218
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Jan Savitt In Disco Order, Volume 7 ..... LP-220
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Charlie Barnet In Disco Order, Volume 22 ..... LP-225
Claude Thornhill In Disco Order, Volume 4 ..... LP-226
Gene Krupa In Disco Order, Volume 19 ..... LP-227
Jan Savitt In Disco Order, Volume 8 ..... LP-228
Jimmy Dorsey In Disco Order, Volume 16 ..... LP-229
Bob Crosby In Disco Order, Volume 10 ..... LP-230
Woody Herman In Disco Order, Volume 16 ..... LP-231
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Claude Thornhill In Disco Order, Volume 5 ..... LP-234
Gene Krupa In Disco Order, Volume 20 ..... LP-235
Jan Savitt In Disco Order, Volume 9 ..... LP-236
Jimmy Dorsey In Disco Order, Volume 17 ..... LP-237
Bob Crosby In Disco Order, Volume 11 ..... LP-238
Woody Herman In Disco Order, Volume 17 ..... LP-239
Count Basie In Disco Order, Volume 13 ..... LP-240
Gene Krupa In Disco Order, Volume 21 ..... LP-241
Claude Thornhill In Disco Order, Volume 6 ..... LP-242
Charlie Spivak In Disco Order, Volume 1 ..... LP-243
Jan Savitt In Disco Order, Volume 10 ..... LP-244
Jimmy Dorsey In Disco Order, Volume 18 ..... LP-245

SIDE ONE:
Personnel:
Nate Kazebier, Jimmy Campbell, Shorty Solomson, Ray Anthony (tp) Al Jordan, Sonny Lee, Phil Washburne (tb) Jimmy Dorsey (cl as) Milt Yaner, Frank Lagone (as) Don Hammond, Charlie Frazier (ts) Joe Lippman (p) Guy Smith (g) Jack Ryan (b) Buddy Schutz (d)

September 2, 1941

1. What Makes Sammy Run *(Arranged by Toots Camarata)*

2. It Happened In Hawaii *(Vocal by Bob Eberly and Helen O'Connel)*

3. Tropical Magic *(Vocal by Bob Eberly)*

October 9, 1941

4. Any Bonds Today *(Vocal by Bob Eberly and Helen O'Connel)*

5. Magic Of Magnolias *(Vocal by Bob Eberly)*

6. Day Dreams *(Vocal by Bob Eberly)*

December 3, 1941

7. This Is No Laughing Matter *(Vocal by Bob Eberly, arranged by Toots Camarata)*

SIDE TWO: Session Continues

1. The White Cliffs Of Dover *(Vocal by Bob Eberly, arranged by Toots Camarata)*

2. I Got It Bad (And That Ain't Good) *(Vocal by Helen O'Connel, arranged by Joe Lippman)*

3. I Said No *(Vocal by Helen O'Connel and Bob Eberly, arranged by Toots Camarata)*

4. Drop Me A Line *(Vocal by Helen O'Connel)*

Allan Ruess (g) replaces Smith.

December 10, 1941

5. I Remember You *(Vocal by Bob Eberly)*

6. Not Mine *(Vocal by Bob Eberly and Helen O'Connel, arranged by Toots Camarata)*

7. Arthur Murray Taught Me Dancing In A Hurry *(Vocal by Helen O'Connel, arranged by Toots Camarata)*

AJAZ RECORDS INC.
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ZEPHYRHILLS, FLA. 33599

800615

JIMMY DORSEY

IN DISCO ORDER

Volume 10

June 16, 1939 - August 14, 1939



AJAX-156

SIDE ONE

Personnel:

Ralph Muzzillo, Shorty Sherock, Cy Baker(tp) Bobby Byrne, Sonny Lee, Don Matteson(tb) Milt Yaner, Sam Rubinowitch(as) Jimmy Dorsey(cl/as) Charlie Frazier, Herbie Haymer(ts) Freddie Slack(p) Roc Hillman(g) Jack Ryan(b) Ray McKinley(d)

JUNE 16, 1939

1. **BACK TO BACK** (Vocal by Helen D'Connell)
2. **STAIRWAY TO THE STARS** (Vocal by Bob Eberly)
3. **THE LAMP IS LOW** (Vocal by Bob Eberly)

Buddy Schutz(d) replaces McKinley

JUNE 23, 1939

4. **IN THE MIDDLE OF A DREAM**
(Vocal by Helen O'Connell, Arranged by Toots Camarata)
5. **BEGONE** (Vocal by Helen O'Connell, Arranged by Toots Camarata)
6. **RENDEZVOUS TIME IN PAREE** (Vocal by Bob Eberly, Arranged by Toots Camarata)
7. **IS IT POSSIBLE?** (Vocal by Helen O'Connell)

SIDE TWO

Session Continues

1. **BODY AND SOUL** (Vocal by Bob Eberly)

JULY 14, 1939

2. **A MAN AND HIS DREAM** (Vocal by Bob Eberly)
3. **THE JUMPIN' JIVE (Jim Jam Jump)** (Vocal by Helen O'Connell)
4. **DIXIELAND DETOUR** (Arranged by Toots Camarata)
5. **GO FLY A KITE** (Vocal by Helen O'Connell)

AUGUST 14, 1939

6. **ONE SWEET LETTER FROM YOU** (Vocal by Helen D'Connell)
7. **SO MANY TIMES** (Vocal by Bob Eberly)

ABOUT AJAX RECORDS

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7B0B42

JIMMY DORSEY

IN DISCO ORDER

Volume 10

June 16, 1939 - August 14, 1939

AJAX-156

OTHER ALBUMS AVAILABLE ON AJAX ARE:

GENE KRUPA IN DISCO ORDER, Volume One 1935-1938	AJAX 101
WOODY HERMAN IN DISCO ORDER, Volume One 1936-1937	AJAX 102
JIMMY DORSEY IN DISCO ORDER, Volume One 1935-1936	AJAX 103
CHARLIE BARNET IN DISCO ORDER, Volume One 1933-1936	AJAX 104
GENE KRUPA IN DISCO ORDER, Volume Two 1938	AJAX 105
CHARLIE BARNET IN DISCO ORDER, Volume Two 1936-1937	AJAX 106
JOHNNY HODGES IN DISCO ORDER, Volume One 1937 1938	AJAX 107
JOHNNY HODGES IN DISCO ORDER, Volume Two 1938-1939	AJXA 108
WOODY HERMAN IN DISCO ORDER, Volume Two 1937	AJAX 109
GENE KRUPA IN DISCO ORDER, Volume Three	AJAX 110
GENE KRUPA IN DISCO ORDER Volume Four 1939	AJAX 111
WILL BRADLEY IN DISCO ORDER, Volume One 1939	AJAX 112
JAN SAVITT IN DISCO ORDER, Volume One 1937 1938	AJAX 113
JIMMY DORSEY IN DISCO ORDER, Volume Two 1936	AJAX 114
WILL BRADLEY IN DISCO ORDER, Volume Two 1939-1940	AJAX 115
JOHNNY HODGES IN DISCO ORDER, Volume Three 1939	AJAX 116
JIMMY DORSEY IN DISCO ORDER Volume Three 1936-1937	AJAX 117
JIMMY DORSEY IN DISCO ORDER Volume Four 1937	AJAX 118
WILL BRADLEY IN DISCO ORDER, Volume Three 1940	AJAX 119
JOHNNY HODGES, Volume Four	AJAX 120
GENE KRUPA IN DISCO ORDER, Volume Five 1939	AJAX 121
GENE KRUPA IN DISCO ORDER, Volume Six	AJAX 122
WOODY HERMAN IN DISCO ORDER, Volume Three	AJAX 123
JIMMY DORSEY IN DISCO ORDER Volume Five	AJAX 124
GENE KRUPA IN DISCO ORDER Volume Seven	AJAX 125
COUNT BASIE IN DISCO ORDER Volume One	AJAX 126
GENE KRUPA IN DISCO ORDER Volume Eight	AJAX 127
JIMMY DORSEY IN DISCO ORDER, Volume Six	AJAX 128
COUNT BASIE IN DISCO ORDER, Volume Two	AJAX 129
GENE KRUPA IN DISCO ORDER, Volume Nine	AJAX 130
WILL BRADLEY IN DISCO ORDER Volume Four	AJAX 131
GENE KRUPA IN DISCO ORDER Volume Ten 1940	AJAX 132
WOODY HERMAN IN DISCO ORDER, Volume Four 1939	AJAX 133
JIMMY DORSEY IN DISCO ORDER, Volume Seven 1938	AJAX 134
WOODY HERMAN IN DISCO ORDER, Volume Five 1939	AJAX 135
WILL BRADLEY IN DISCO ORDER Volume Five 1940 1941	AJAX 136
COUNT BASIE IN DISCO ORDER, Volume Three 1938	AJAX 137
GENE KRUPA IN DISCO ORDER, Volume Eleven 1940 1941	AJAX 138
WOODY HERMAN IN DISCO ORDER, Volume Six 1940	AJAX 139
CHARLIE BARNET IN DISCO ORDER, Volume Sixteen 1942 1943	AJAX 140
JIMMY DORSEY IN DISCO ORDER Volume Eight 1938-1939	AJAX 141
WILL BRADLEY IN DISCO ORDER, Volume Six 1941	AJAX 142
COUNT BASIE IN DISCO ORDER, Volume Four 1938-1939	AJAX 143
BOB CROSBY IN DISCO ORDER, Volume One 1935	AJAX 144
WOODY HERMAN IN DISCO ORDER, Volume Seven 1940	AJAX 145
GENE KRUPA IN DISCO ORDER, Volume Twelve 1941	AJAX 146
CHARLIE BARNET IN DISCO ORDER, Volume Seventeen 1944	AJAX 147
JIMMY DORSEY IN DISCO ORDER, Volume Nine 1939	AJAX 148
WILL BRADLEY IN DISCO ORDER, Volume Seven 1941	AJAX 149
COUNT BASIE IN DISCO ORDER Volume Five 1939	AJAX 150
BOB CROSBY IN DISCO ORDER Volume Two 1935-1936	AJAX 151
JAN SAVITT IN DISCO ORDER, Volume Two 1938	AJAX 152
WOODY HERMAN IN DISCO ORDER, Volume Eight 1940	AJAX 153
GENE KRUPA IN DISCO ORDER, Volume Thirteen, 1941	AJAX 154
CHARLIE BARNET IN DISCO ORDER, Volume 18	AJAX 155
JIMMY DORSEY IN DISCO ORDER Volume 10, 1939	AJAX 156
COUNT BASIE IN DISCO ORDER Volume 6, 1939	AJAX 157

AJAX MUSIC CORPORATION
BOX 415
CRYSTAL SPRINGS, FLORIDA 33524

Jimmy Dorsey In Disco Order, Volume 12

November 3, 1939 — April 9, 1940



AJAX-172

Jimmy Dorsey In Disco Order, Volume 12

November 3, 1939 — April 9, 1940

SIDE ONE:

Personnel:
Ralph Muzzillo, Shorty Sherock, Cy Baker(tp) Bobby Byrne, Sonny Lee, Don Matteson(tb) Milt Yaner, Sam Rubinowitch (as) Jimmy Dorsey(cl/as) Charlie Frazier, Herbie Haymer(ts) Joe Lippman(p) Roc Hillman(g) Jack Ryan(b) Buddy Schutz(d)

November 3, 1939:

1. **MY SILENT MOOD**
   (Vocal by Bob Eberly)
2. **YOU'RE A LUCKY GUY**
   (Vocal by Helen O'Connell)
3. **TOMORROW NIGHT**
   (Vocal by Bob Eberly)
4. **MAJOR AND MINOR STOMP**
   (Arranged by Joe Lippman)

November 27, 1939:

5. **NOW YOU KNOW**
   (Vocal by Bob Eberly)
6. **DO IT AGAIN**
   (Vocal by Bob Eberly and Helen O'Connell)
7. **RIGAMAROLE**

SIDE TWO: Session continues

1. **SWAMP FIRE**
2. **CHEROKEE**

December 5, 1939:

3. **KEEP A KNOCKIN'**
   (Vocal by Helen O'Connell and ensemble)

Nate Kazebier, Johnny Napton, Shorty Solomon(tp) Jerry Rosa, Sonny Lee, Don Matteson(tb) Jimmy Dorsey(cl/as) Milt Yaner(as) Sam Rubinowitch(as/bar) Charlie Frazier, Herbie Haymer(ts) Joe Lippman(p) Roc Hillman(g) Jack Ryan(b) Buddy Schutz(d)

April 9, 1940:

4. **I BOUGHT A WOODEN WHISTLE**
   (Vocal by Helen O'Connell)
5. **ONLY A ROSE**
   (Vocal by Bob Eberly)
6. **SIX LESSONS FROM MADAME LA ZONGA**
   (Vocal by Helen O'Connell)
7. **BOOG IT**
   (Vocal by Helen O'Connell and ensemble)

AJAX-172
790127

AJAX MUSIC CORPORATION
BOX 415
CRYSTAL SPRINGS, FLORIDA 33524

ABOUT AJAX RECORDS

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OTHER AJAX RECORDS AVAILABLE

GENE KRUPA IN DISCO ORDER Volume One 1935-1936	AJAX 101
WOODY HERMAN IN DISCO ORDER, Volume One 1936-1937	AJAX 102
JIMMY DORSEY IN DISCO ORDER, Volume One 1935-1938	AJAX 103
CHARLIE BARNET IN DISCO ORDER Volume One 1933-1936	AJAX 104
GENE KRUPA IN DISCO ORDER, Volume Two 1938	AJAX 105
CHARLIE BARNET IN DISCO ORDER Volume Two 1936-1937	AJAX 106
JOHNNY HODGES IN DISCO ORDER, Volume One 1937 1938	AJAX 107
JOHNNY HODGES IN DISCO ORDER, Volume Two 1938-1939	AJAX 108
WOODY HERMAN IN DISCO ORDER, Volume Two 1937	AJAX 109
GENE KRUPA IN DISCO ORDER Volume Three	AJAX 110
GENE KRUPA IN DISCO ORDER, Volume Four 1939	AJAX 111
WILL BRADLEY IN DISCO ORDER, Volume One 1939	AJAX 112
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JIMMY DORSEY IN DISCO ORDER, Volume Three 1936-1937	AJAX 117
JIMMY DORSEY IN DISCO ORDER Volume Four 1937	AJAX 118
WILL BRADLEY IN DISCO ORDER, Volume Three 1940	AJAX 119
JOHNNY HODGES IN DISCO ORDER, Volume Four	AJAX 120
GENE KRUPA IN DISCO ORDER Volume Five 1939	AJAX 121
GENE KRUPA IN DISCO ORDER, Volume Six	AJAX 122
WOODY HERMAN IN DISCO ORDER, Volume Three	AJAX 123
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GENE KRUPA IN DISCO ORDER Volume Seven	AJAX 125
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GENE KRUPA IN DISCO ORDER, Volume Eight	AJAX 127
JIMMY DORSEY IN DISCO ORDER, Volume Six	AJAX 128
COUNT BASIE IN DISCO ORDER, Volume Two	AJAX 129
GENE KRUPA IN DISCO ORDER, Volume Nine	AJAX 130
WILL BRADLEY IN DISCO ORDER, Volume Four	AJAX 131
GENE KRUPA IN DISCO ORDER, Volume Ten 1940	AJAX 132
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JIMMY DORSEY IN DISCO ORDER, Volume Seven 1938	AJAX 134
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WILL BRADLEY IN DISCO ORDER, Volume Five 1940-1941	AJAX 136
COUNT BASIE IN DISCO ORDER, Volume Three 1938	AJAX 137
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WILL BRADLEY IN DISCO ORDER, Volume Seven 1941	AJAX 149
COUNT BASIE IN DISCO ORDER, Volume Five 1939	AJAX 150
BOB CROSBY IN DISCO ORDER, Volume Two 1935-1936	AJAX 151
JAN SAVITT IN DISCO ORDER Volume Two 1938	AJAX 152
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CHARLIE BARNET IN DISCO ORDER, Volume Eighteen	AJAX 155
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WILL BRADLEY IN DISCO ORDER, Volume Eight 1941 1946	AJAX 158
BOB CROSBY IN DISCO ORDER Volume Three 1936-1937	AJAX 159
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BOB CROSBY IN DISCO ORDER Volume Four 1937	AJAX 165
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GENE KRUPA IN DISCO ORDER, Volume Fifteen 1941 1942	AJAX 167
WILL BRADLEY IN DISCO ORDER, Volume Nine 1947 1963	AJAX 168
JAN SAVITT IN DISCO ORDER, Volume Four 1938 1939	AJAX 169
BOB CROSBY IN DISCO ORDER, Volume Five 1937	AJAX 170
WOODY HERMAN IN DISCO ORDER, Volume Eleven 1941	AJAX 171
JIMMY DORSEY IN DISCO ORDER, Volume Twelve 1939-1940	AJAX 172

AJAZ
LP-229

JIMMY DORSEY

IN DISCO ORDER,



VOLUME 16

February 3, 1941 - April 29, 1941

JIMMY DORSEY

IN DISCO ORDER, VOLUME 16

February 3, 1941 - April 29, 1941

SIDE ONE:

Personnel:

Jimmy Campbell, Nate Kazebier, Shorty Solomson(tp) Al Jordan, Sonny Lee, Don Matteson(tb) Jimmy Dorsey(cl/as) Milt Yaner(as) Charlie Frazier, Herbie Haymer(ts) Sam Rubinowitch(as/bar) Joe Lippman(p) Guy Smith (g) Jack Ryan(b) Buddy Schutz(d)

February 3, 1941

1. **TURN RIGHT** (Arranged by Joe Lippman)

March 3, 1941

2. **A ROSE AND A PRAYER** (Vocal by Bob Eberly)
3. **AU REET** (Vocal by Helen O'Connell and band)
4. **MAN, THAT'S GROOVY** (Vocal by Helen O'Connell)
5. **ONCE AND FOR ALL** (Vocal by Bob Eberly)
6. **LA ROSITA** (Arranged by Toots Camarata)

March 19, 1941

7. **THE THINGS I LOVE** (Vocal by Bob Eberly)

ALSO AVAILABLE ON AJAZ . . .
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Charlie Barnet In Disco Order, Volume 19	LP-201
Claude Thornhill In Disco Order, Volume 1	LP-202
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Jan Savitt In Disco Order, Volume 5	LP-204
Jimmy Dorsey In Disco Order, Volume 13	LP-205
Bob Crosby In Disco Order, Volume 7	LP-206
Woody Herman In Disco Order, Volume 13	LP-207
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Jimmy Dorsey In Disco Order, Volume 15	LP-221
Bob Crosby In Disco Order, Volume 9	LP-222
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Count Basie In Disco Order, Volume 11	LP-224
Charlie Barnet In Disco Order, Volume 11	LP-225
Claude Thornhill In Disco Order, Volume 4	LP-226
Gene Krupa In Disco Order, Volume 19	LP-227
Jan Savitt In Disco Order, Volume 8	LP-228
Jimmy Dorsey In Disco Order, Volume 16	LP-229
Bob Crosby In Disco Order, Volume 10	LP-230

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SIDE TWO: Session continues

1. **MY SISTER AND I** (Vocal by Bob Eberly)
2. **MARIE ELENA** (Vocal by Bob Eberly)
3. **MINNIE FROM TRINIDAD** (Vocal by Helen O'Connell)
4. **IN THE HUSH OF THE NIGHT** (Vocal by Bob Eberly and Helen O'Connell)
5. **GREEN EYES** (Vocal by Bob Eberly and Helen O'Connell)

Jimmy Campbell, Nate Kazebier, Shorty Solomson(tp) Al Jordan, Sonny Lee, Phil Washburne(tb) Jimmy Dorsey(cl/as) Milt Yaner, Frank Lagone (as) Charlie Frazier, Don Hammond(ts) Joe Lippman(p) Guy Smith(g) Jack Ryan(b) Buddy Schutz(d)

April 29, 1941

6. **BLUE CHAMPAGNE** (Vocal by Bob Eberly)
7. **AURORA** (Vocal by Helen O'Connell)

AJAZ
LP-229

791234

H_2O Canta para usted



Recuerdos

H_2O

H_2O Canta para usted



Presentamos H_2O, la fórmula de la alegría.

H_2O, es el nombre de la orquesta de la Administración Nacional de Acueductos y Alcantarillados-ANDA.

Este conjunto, reconocido como uno de los mejores elementos musicales, nació en 1975, con el propósito de fomentar la cultura dentro del personal de la Institución. Con el tiempo fue ganando una gran aceptación, hasta colocarse entre los más aplaudidos del momento.

Como un estímulo a los trabajadores, integrantes de la orquesta, la actual dirigencia de ANDA, se ha esforzado para dar al público Centroamericano a través de la orquesta H_2O, esta variada primicia musical.

En ella, va estampado el talento musical del salvadoreño y el propósito de todo el personal de ANDA, de servirle mejor a la comunidad.

Que disfrute esta vivencia musical, y que le surta de la más pura y contagiosa alegría.

LADO "A"

CHA-CHA-CHABELA

RITMOS Y PALMERAS

GUAYABO

MOTIVOS

A BAILAR

LADO "B"

LA MUJER PROHIBIDA

ASI, ASI

CAMA Y MESA

DOS PASAJES

GABINO BARRERA

NO ME SE RAJAR

ADMINISTRACION NACIONAL DE ACUEDUCTOS Y ALCANTARILLADOS
ANDA
EL SALVADOR, C. A.

DISEÑO DE CARATULA IPC.

Impresos litográficos de C A

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STEREO

DECCA GOLD LABEL RECORDS

• MUSIC OF THE MORAVIANS IN AMERICA •

SIX QUINTETS by JOHN FREDERICK PETER

The Fine Arts Quartet with *Fred Clem* viola



Library of Congress Catalog Card Number R67-2661

SAMPLE COPY

MUSIC OF THE MORAVIANS IN AMERICA

from the archives of the Moravian Church at Bethlehem, Pennsylvania

SIX QUINTETS by JOHN FREDERICK PETER

The Fine Arts Quartet with *Fred Clem* viola

Quintet No. 1 in D Major

Quintet No. 2 in A Major

Quintet No 3 in G Major

Quintet No. 4 in C Major

Quintet No. 5 in B-Flat Major

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... A TI MEXICO

celia cruz con la sonora de memo salamanca



TICO

A TI MEXICO

CELIA CRUZ

CON LA SONORA DE MEMO SALAMANCA

SLP 1164

LADO A		LADO B	
AFECTO Y CARIÑO (L. Frías)	2:41	CUANDO ESTOY CONTIGO (A. Manzanero)	2:23
AÑORANZA MATERNAL (J. D. Quiñones)	2:16	COMO UN VOLCAN (M. F. Porta y J. Peters)	2:10
CIERRA LOS OJOS (C. y M. Rigual)	2:08	REGRESAREMOS AL AMOR (P. Rigual)	2:35
POR ESA PUERTA (M. De Jesús)	2:11	ME ACUSAN DE ROBAR (M. De Jesús)	2:15
POTPOURRI MEXICANO No. 2 a) Rancho Alegre (F. Bermejo) b) El Cascabel (Popular)	2:07	SERENATA MULATA (B. Collazo)	2:45
MATIAS PEREZ BOOGALOO (J. D. Quiñones)	2:26	POTPOURRI MEXICANO No. 1 a) Canción Mixteca (J. L. Alvarez) b) Pènjamo (R. Méndez) c) Cucurrucucu Paloma (T. Méndez)	2:17



A TI MEXICO . . . "Fué el titulo que sugerí para este álbum", nos dice Celia Cruz, por que con él quiero rendir homenaje al pueblo que en el Cincuentenario de su Constitución, tanto me a dado y que a pesar de mi ausencia de 5 años no me ha olvidado, siempre me recibe con cariño y por ello le brindo yo también mi AFECTO Y CARIÑO MUSICAL.

Todo ser humano tiene una forma de entregarse y ésta forma en Celia Cruz, es la música, su voz, toda ella para su público, nos dice: "Cuando en el 48 vine a México con un grupo llamado las Mulatas de Fuego, sin tener todavía nombre, ya sentía la simpatía por parte del público y desde ése momento me entregué al público de México".

Con este retorno Celia Cruz, inicia una nueva época artística en México y es una gran satisfacción para nosotros el ofrecer a ustedes público exigente y conocedor, una serie de grabaciones lo mejor en el campo de la música tropical, con los acertadísimos arreglos musicales de Memo Salamanca entre los cuales sobresalen los Pot-pourries mexicanos y la pieza que le da inicio a este homenaje que rinde Celia Cruz, "Afecto y Cariño". Sólo podemos concluír que como el A TI MEXICO que nos brinda Celia Cruz, nosotros le brindamos a ella la más calurosa bienvenida.

ANDREA CORDOVA

LP 1164

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MEL TORME"

"SONGS FOR ANY TASTE"



IT'S ALL RIGHT WITH ME

MANHATTAN

HERE I GO AGAIN

HOME BY THE SEA

I GOT PLENTY OF NUTTIN

DE LOVELY

TENDERLY

I WISH I WERE IN LOVE AGAIN

AUTUMN LEAVES

NOBODY'S HEAD

This Is A High Fidelity Recording

BCP 6031

MEL TORME'

SONGS FOR ANY TASTE

SIDE 1

IT'S ALL RIGHT WITH ME (Porter)
MANHATTAN (Rodgers-Hart)
TAKING A CHANCE ON LOVE (Duke - Fetter - Latouche)
HOME BY THE SEA (Lewing-Fetter)
I GOT PLENTY O' NUTTIN' (Gershwin-Heyward-Gershwin)

SIDE 2

DE LOVELY (Porter)
TENDERLY (Gruss-Lawrence)
I WISH I WERE IN LOVE AGAIN (Rodgers-Hart)
AUTUMN LEAVES (Mercer-Prevert-Kosma)
NOBODY'S HEART (Rodgers-Hart)

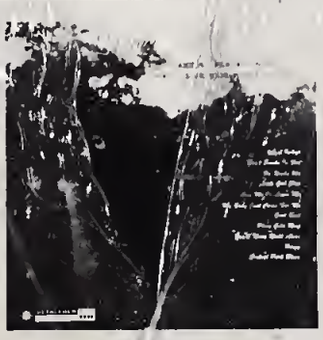
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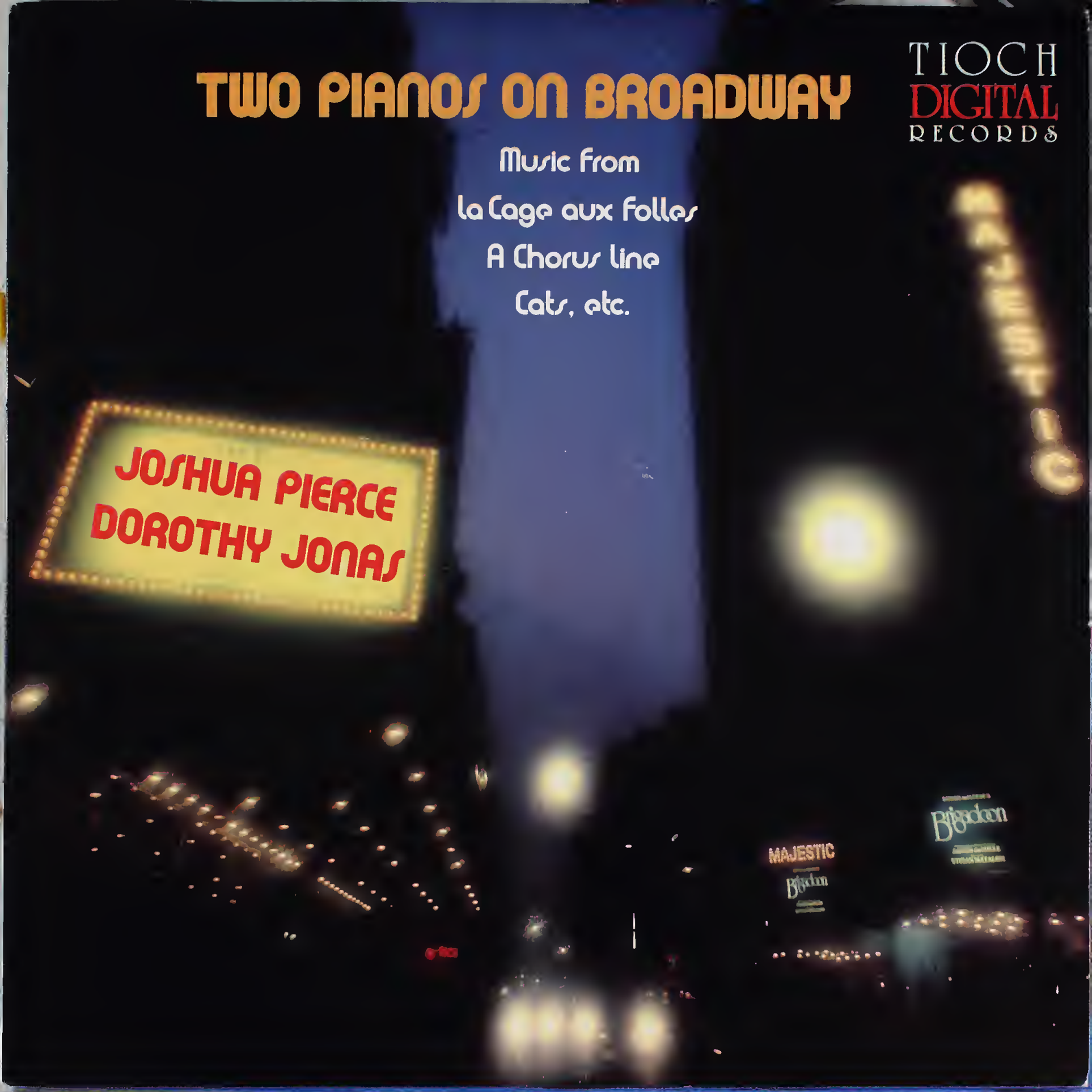
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TWO PIANOS ON BROADWAY

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Music From
la Cage aux Folles
A Chorus line
Cats, etc.



TWO PIANOS ON BROADWAY

TIOCH DIGITAL RECORDS

TD 1015

Side One

La Cage aux folles: I Am What I Am (Herman) 2:50

A Chorus Line Medley: (Hamlisch) At The Ballet—What I Did For Love—One 6:03

Waltz Medley: (Rodgers) Lover—The Most Beautiful Girl in the World—It's a Grand Night for Singing—Oh, What a Beautiful Morning—Falling in Love with Love—Carousel Waltz 8:17

Side Two

The Sound of Music Medley: (Rodgers) The Sound of Music—Do-Re-Mi—Edelweiss—My Favorite Things—Climb Every Mountain 7:53

Cats: Memories (Nunn/Elliot/Webber) 3:53

On Your Toes: Slaughter on Tenth Avenue (Rodgers) 7:11

JOSHUA PIERCE • DOROTHY JONAS

Arrangements by Homer Denison



Joshua Pierce & Dorothy Jonas

The Artists and The Music

The sound of Broadway—the sound of two Steinway grand pianos—the sound of magic. The American musical has given the world many of its classic songs. The list of composers for Broadway reads like a Who's Who of popular music—Rodgers and Hart, Rodgers and Hammerstein, Irving Berlin, Jerome Kern, George Gershwin and on and on. Currently Jerry Herman, Marvin Hamlisch, Andrew Lloyd Webber, and Stephen Sondheim, to name just a few, continue to create great music for the theater.

The music on this album covers a broad spectrum of show tunes. Richard Rodgers' immortal waltzes, from "Lover" through the "Carousel Waltz," are performed in a whirling medley. His jazz ballet, "Slaughter on Tenth Avenue" comes to life in this unique arrangement for two pianos, and the ever popular melodies of "The Sound of Music" blend together rhapsodically.

Marvin Hamlisch's first outing on Broadway gave us one of the longest running musicals of all time, "A Chorus Line." All the tension, excitement and highs and lows of a show audition were captured in the music. Included in this medley are the wistful "At The Ballet," the poignant "What I Did for Love," and finally the rousing finale, "One." Most recently Andrew Lloyd Webber, whose "Jesus Christ Superstar" had a very successful run, returned with the outrageously marvelous "Cats" and a song that immediately took its place in the hearts of the public: "Memories."

Jerry Herman, no stranger to Broadway ("Hello Dolly," "Mame"), gives us the music for the newest smash, "La Cage aux folles." Playing every night to standing room only, the seemingly simple melody "I Am What I Am," stops the show. Like all Broadway classics, it has meaning for everyone and will last for many years to come. The brilliant arrangements of Homer Denison, and the magical playing of Joshua Pierce and Dorothy Jonas capture the very essence of Broadway at its best.

Joshua Pierce and Dorothy Jonas have performed and recorded together throughout the United States and Europe to critical acclaim. Each is considered an outstanding artist in his own right, which makes their performances as a duo-piano team very special. They gave the New York premier of Piston's Concerto for Two Pianos and made the world premier recording of Britten's "Scottish Ballad" which the *New York Times* called "exhilarating.. a hand in glove performance." Most recently they recorded Mozart's great Double Piano Concerto.

Ms. Jonas is a graduate of the Juilliard School of Music and Mr. Pierce, a graduate of the Manhattan School of Music. Both are members of the faculties of the Westchester Conservatory of Music and Mercy College. They have been recipients of important awards: Ms. Jonas, the Anna Hertzberg Award, and Mr. Pierce, the Victor Babin Award.

This recording marks their entrance into a new musical arena—the music of Broadway. Bringing all of their talents and musical understanding to songs that have become popular classics, Mr. Pierce and Ms. Jonas continue the tradition of such famous teams as Whittemore and Lowe, Vronsky and Babin, and Ferrante and Teicher.

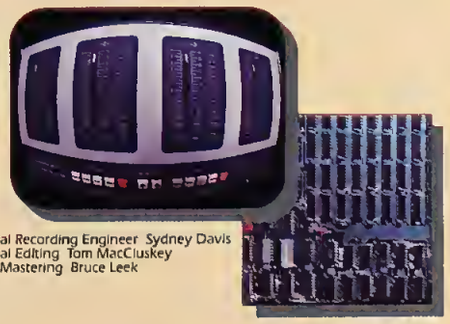
Composer, orchestrator, arranger and conductor, Homer Denison has worked on many recording projects, and has been closely associated with André Kostelanetz, George Benson, Teo Macero, Ettore Stratta, and Hugh Halliday and the London Philharmonic. In 1982 he orchestrated the score for the MGM film "Nothing Lasts Forever" Mr. Oenison was born in New Haven and studied with members of the Yale Music School faculty and at Columbia University where he graduated in 1967. He is presently at work on a symphonic composition for the London Philharmonic.

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LT-LA 130-O COMPATIBLE STEREO

TITO RODRIGUEZ

RETURNS TO THE PALLADIUM



album design: Chico Alvarez

SIDE ONE

RITMO CHARANGA (T. Rodriguez) E. B. Marks, BMI	4:07
COYEME ANTONIA (F. Hernandez, M. Alvarez) Morro Music, BMI	4:06
EL QUE SE FUE (T. Rodriguez) E. B. Marks, BMI	4:30
CONTARA (F. Reyna)	2:45
BAILA LA CHARANGA (T. Rodriguez) E. B. Marks, BMI	3:59
LA MUÑECA DE PAPEL (J. Black) E. B. Marks, BMI	3:06

SIDE TWO

RINCON (W. Guevara) Morro Music, BMI	2:45
YAMBU (Public Domain)	4:15
EL OSO Y LA OSA (T. Rodriguez) E. B. Marks, BMI	4:15
CABEZA DURA (J.B. Gutierrez) Morro Music, BMI	2:23
BARTOLO SACA LA FLAUTA (T. Rodriguez) E. B. Marks, BMI	3:12
QUE LO GOCEN TODOS (T. Rodriguez) E. B. Marks, BMI	3:19

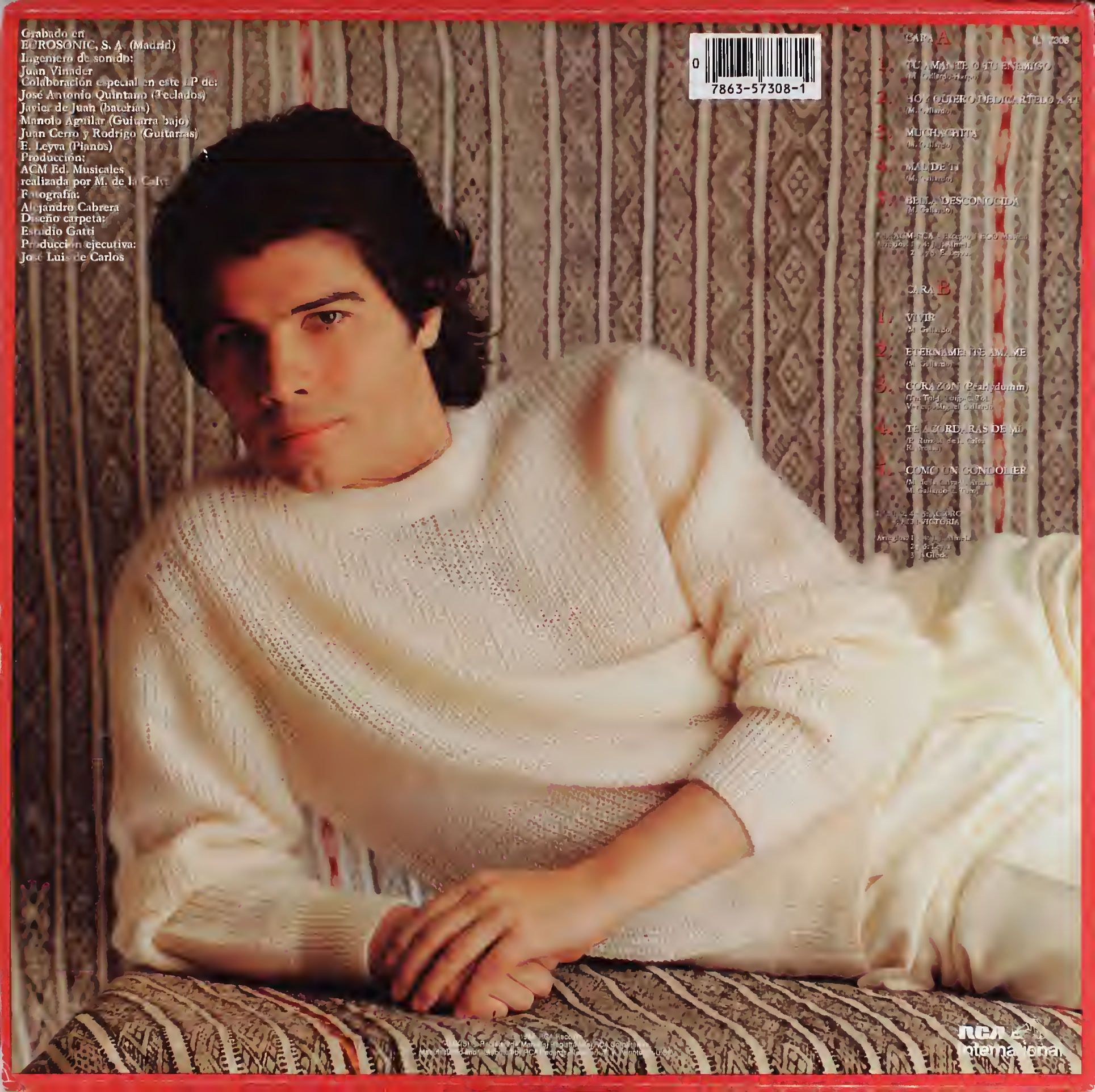
UA LATINO

LT-LA 130-D

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CARA A

1. TU AMANTE O TU ENEMIGO
(M. Gallardo-Harper)
2. NO QUIERO DEDICARTELO A TI
(M. Gallardo)
3. MUCHACHITA
(M. Gallardo)
4. MAL DE TI
(M. Gallardo)
5. BELLA DESCONOCIDA
(M. Gallardo)

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2, 3 y 5: E. Leyva

CARA B

1. VIVIR
(M. Gallardo)
2. ETERNAMENTE AMAME
(M. Gallardo)
3. CORAZON (Pearl y dumm)
(Tim Toby - Felipe C. Tot
Versión Esp.: Miguel Gallardo)
4. TE ACORDARAS DE MI
(P. Ruiz M. de la Calva
R. Arcas)
5. COMO UN GONDOLIER
(M. de la Calva - L. Arcas
M. Gallardo - C. Pumpi)

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Arreglos: 1, 4 y 5: J. J. Almela
2: E. Leyva
3: J. Glez.

RCA International

Jimmy Dorsey
In Disco Order

Vol. 9



SIDE ONE

Ralph Muzzillo, Shorty Sherock(tp) Bobby Byrne, Sonny Lee, Don Matteson(tb) Milt Yaner, Sam Rubinowitch(as) Jimmy Dorsey (cl,as) Charlie Frazier, Herbie Haymer(ts) Freddie Slack(p) Roc Hillman(g) Jack Ryan(b) Ray McKinley(d)

March 3, 1939

1 All Of Me
(Vocal by Helen O'Connell)
2 You're So Desireable
(Vocal by Bob Eberly)

Add Cy Baker(tp)

May 26, 1939.

3 Romance
(Arranged by Toots Camarata)
4 A Home In The Clouds
(Vocal by Helen O'Connell)
5 My Love For You
(Vocal by Bob Eberly)
6 Shoot The Meatballs To Me, Dominick! Boy!
(Arranged by Toots Camarata)
7 All I Remember Is You
(Vocal by Helen O'Connell)

SIDE TWO Session continues

1 Show Your Linnen, Miss Richardson
(Vocal by Ray McKinley)

June 6, 1939

2 This Is No Dream
(Vocal by Bob Eberly)
3. I Poured My Heart Into A Song
(Vocal by Bob Eberly)
4 Especially For You
(Vocal by Helen O'Connell)
5 An Old Fashioned Tune Is Always New
(Vocal by Don Matteson)
6 All Or Nothing At All
(Vocal by Bob Eberly)

June 16, 1939

7 Whisper While We Dance
(Vocal by Bob Eberly)

STEREO

Jimmy Dorsey In Disco Order

Vol. 9

March 3, 1939—June 16, 1939

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JANOS STARKER

Abba Bogin
(piano)



BRAHMS

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WORLD WIDE

SIDE ONE

'Cello Sonata No. 1 in E minor, Op. 38

Band 1 First movement : *Allegro non troppo*
Band 2 Second movement : *Allegretto quasi minuetto-Trio*
Band 3 Third movement : *Allegro*

FACE 1

Sonate pour violoncelle No. 1 en mi mineur, Op. 38

Bande 1 Premier mouvement : *Allegro non troppo*
Bande 2 Second mouvement : *Allegretto quasi minuetto-Trio*
Bande 3 Troisième mouvement : *Allegro*

SEITE 1

'Cello-Sonate Nr. 1 in E-moll, Op. 38

Band 1 Erster Satz : *Allegro non troppo*
Band 2 Zweiter Satz : *Allegretto quasi minuetto—Trio*
Band 3 Dritter Satz : *Allegro*

SIDE TWO

'Cello Sonata No. 2 in F major, Op. 99

Band 1 First movement : *Allegro vivace*
Band 2 Second movement : *Adagio affettuoso*
Band 3 Third movement : *Allegro passionato*
Band 4 Fourth movement : *Allegro molto*

Janos Starker ('Cello)
Abba Bogin (Piano)

FACE 2

Sonate pour violoncelle No. 2 en fa majeur, Op. 99

Bande 1 Premier mouvement : *Allegro vivace*
Bande 2 Second mouvement : *Adagio affettuoso*
Bande 3 Troisième mouvement : *Allegro passionato*
Bande 4 Quatrième mouvement : *Allegro molto*

Janos Starker (Violoncelle)
Abba Bogin (Piano)

SEITE 2

'Cello-Sonate Nr. 2 in F-dur, Op. 99

Band 1 Erster Satz : *Allegro vivace*
Band 2 Zweiter Satz : *Adagio affettuoso*
Band 3 Dritter Satz : *Allegro passionato*
Band 4 Vierter Satz : *Allegro molto*

Janos Starker ('Cello)
Abba Bogin (Klavier)

The first two movements of the 'Cello Sonata in E minor, Op. 38 (dedicated to Josef Gansbacher), together with an Adagio which he later withdrew, were written in 1862. Work on the sonata was suspended for three years until, in June 1865, he composed the finale, written in the style of a fugue. Twenty-one years were to elapse before he embarked on another work for the same medium.

Brahms revered Bach and it is perhaps not surprising that the chief theme of the first movement of this sonata ('Allegro non troppo') bears some signs of relationship to 'Contrapunctus III' of Bach's Art of Fugue. (The fugato theme in the finale, too, bears a marked resemblance to the 'Contrapunctus XIII' of the same work.) The opening is somewhat sombre, with the 'cello's lower register fully exploited and the second theme tries to combat the dark romanticism of the first, but does not really succeed. The coda, in the major key, is exceptionally beautiful, and the end comes quietly. There is no slow movement, the central one being marked 'Allegretto quasi menuetto'. A true descendant of the eighteenth-century minuet, with a delicious trio, it forms a nice contrast to the initial movement and lightens the mood. The grace of the minuet is succeeded by the brusque finale (Allegro), quickly reminding one of Clara Schumann's accusation that Brahms was afraid of appearing too amiable.

The year 1886 proved a vintage one for Brahms' chamber music. He spent the summer in Switzerland, at Hofstetten, near Thun. He evidently found the village, with its lovely lakeside setting, much to his liking, for he stayed there during three successive summers. In these congenial surroundings he conceived the Violin Sonata in A, Op. 100; the Piano Trio in C minor, Op. 101; as well as the 'Cello Sonata in F major, Op. 99.

The Sonata is a mature work, the writing for the two instruments being more resourceful than that of its companion. A work of much beauty, the writing for the stringed instrument is usually at a higher pitch. The original manuscript, now in the possession of the Gesellschaft der Musikfreunde, in Vienna, contains many corrections in the composer's own hand, while several bars have been pasted over.

Brahms launches his Opus 99 with an energetic 'Allegro vivace', the 'cello's utterances being heard against the agitated tremolo of the keyboard instrument. The second theme, of a more reflective nature, is announced by the piano. The next movement is an 'Adagio affettuoso' of great richness in F sharp major, with a subsequent section in the minor. Brahms's weightiest thoughts are heard in the 'Allegro passionato' in F minor, the piano being brought to the fore. There is a middle section, which affords pleasant relief. The finale ('Allegro molto') is in rondo form and seems to have been written in great haste.

Les deux premiers mouvements de la Sonate en mi mineur Opus 38 (dedié à Joseph Gansbacher) ensemble avec un Adagio, que plus tard, il retira, furent écrits en 1862. Il cessa de travailler à la sonate pendant trois ans, jusqu'en Juin 1865, quand il composa le finale, écrit dans le style d'une fugue. Vingt et un ans devaient se passer avant qu'il ne s'engagea dans une autre œuvre pour le même instrument.

Brahms révérait Bach, et il n'est peut-être pas surprenant que le principal thème du premier mouvement de cette sonate ("Allegro non troppo") paraisse être apparentée au "Contrapunctus III" de l'Art de la Fugue de Bach. (Le fugato théme dans le finale, aussi a une ressemblance marquée avec le "Contrapunctus XIII" de la même œuvre). L'introduction est plutôt sombre, avec le régistre plus bas du violoncelle pleinement exploité. Et le second thème essaye de lutter contre le sombre romantisme du premier, mais n'y réussit pas vraiment. Le coda en clef majeure est exceptionnellement beau, et la fin vient doucement. Il n'y a pas de mouvement lent, le mouvement central étant marqué 'Allegretto quasi menuetto'. Issu directement du minuet du dix-huitième siècle, avec un trio délicieux, il forme un plaisant contraste avec le mouvement initial et allége l'atmosphère. Ce mouvement plein de grâce est suivi par un brusque finale (Allegro) qui rappelle aussitôt une des accusations de Clara Schumann qui soutenait que Brahms avait peur de paraitre trop aimable.

L'annee 1886 se révéla être une année d'importance pour la musique de chambre de Brahms. Il passa l'été en Suisse a Hofstetten, prés de Thun. De toute évidence, il trouva le village dans son cadre ravissant, en bordure du lac, très à son goût, car il y demeura durant trois étés successifs. Dans cette ambiance agréable, il conçut la sonate pour violon en la, Op. 100, le piano trio en ut mineur, Op. 101, ainsi que la sonate pour violoncelle en fa majeur, Op. 99.

La sonate est une œuvre mûre, la composition pour deux instruments montrant plus de ressources que celle de sa compagne en mi mineur. Dans cette œuvre d'une grande beauté, la composition pour l'instrument à cordes est d'ordinaire, à un plus haut diapason. Le manuscrit original que possède le 'Gesellschaft der Musikfreunde' de Vienne porte plusieurs corrections de la main du compositeur, alors que plusieurs barres ont été obscurcies.

Brahms lance son Opus 99 avec un énergique 'Allegro vivace' et les notes du violoncelle s'entendent contre le trémolo agité du clavier. Le second thème, d'une nature plus réflexive est annoncé per le piano. Le mouvement suivant est un 'Adagio affettuoso' en fa dièse majeur, avec une section qui suit dens un ton mineur. Les pensées les plus profondes de Brahms sont contenues dans l'"Allegro passionato' en fa mineur, le piano réapparaissant en premier plen. Il y a une section moyenne qui donne un plaisent edoucissement. Le finale ('Allegro molto') est en rondo forme et semble avoir été écrit en grande hâte.

Die ersten beiden Satze der Cello-Sonate in E-moll, op. 38 (Josef Gansbacher zugeeignet) sowie das später zurückgezogene Adagio wurden 1862 geschrieben. Die Arbeit an der Sonate wurde für drei Jahre unterbrochen, bis Brahms im Juni 1865 den letzten Satz komponierte, der im Stil der Fuge gehalten ist. Einundzwanzig Jahre verstrichen, bis er ein anderes Werk für diese beiden Instrumente schrieb.

Brahms verehrte Bach und es ist vielleicht nicht überraschend, daß das Hauptthema des ersten Satzes dieser Sonate ('Allegro non troppo') einige Anklänge des 'Contrapunctus III' Bachs Kunst der Fuge aufweist, (auch das Fugato-Thema im letzten Satz ist dem 'Contrapunctus XIII' des gleichen Werkes ähnlich). Der Anfang ist ernsthaft, wobei vom tiefen Klangkörper des Cellos voller Gebrauch gemacht wird und das zweite Thema versucht die düstere Romantik des ersten zu überwinden, hat jedoch keinen rechten Erfolg. Die Koda, in Dur, ist von hinreißender Schönheit und das Ende stellt sich bald ein. Ein langsamer Satz ist nicht vorhanden; der zweite Satz tragt die Bezeichnung 'Allegro quasi menuetto'. Ein echter Nachfolger des Menuetts des 18. Jahrh., mit einem hubschen Trio, bildet er einen netten Kontrast zum ersten Satz und hebt die Stimmung. Die Anmut des Menuetts wird von einem schroffen Finale (Allegro) gefolgt, was einen sofort an Clara Schumanns Vorwurf erinnert, daß Brahms befuchtete, zu liebenswurdig zu erscheinen.

1866 war eines der erfolgreichsten Jahre fur Brahms Kammermusik. Er verbrachte den Sommer in der Schweiz in Hofstetten, bei Thun. Dieses Dorf, an einem anmutigen See gelegen, gefiel Brahms offenbar, da er die weiteren drei Sommer hier verbrachte. In dieser ihm zusagenden Umgebung schrieb er die Violin-Sonate in A-dur, op. 100; das Klaviertrio in C-moll, op. 101, sowie die Cello-Sonate in F-dur, op. 99.

Die Sonate ist ein gereiftes Werk und die Moglichkeiten beider Instrumente werden voll erschöpft. In diesem ansprechenden Werk macht das Cello meist von der höheren Tonlage Gebrauch. Das originale Manuskript, heute Eigentum der Gesellschaft der Musikfreunde, Wien, enthalt viele Korrekturen in Brahms eigener Handschrift, während mehrere Takte abgedeckt sind.

Brahms beginnt sein Opus 99 mit einem energischen 'Allegro vivace', wobei das Cello gegen das erregte Tremolo des Klaviers zu horen ist. Das nachdenklichere zweite Thema wird vom Klavier angestimmt. Der nachste Satz ist ein 'Adagio affettuoso' von reicher Klangfulle in Fis-dur, mit folglichem Teil in moll. Brahms gewichtigste Gedanken kommen im 'Allegro passionato' in F-moll zum Ausdruck, in welchem das Klavier die führende Rolle spielt. Der mittlere Teil ist in leichterem Stil gehalten. Das Finale ('Allegro molto') ist ein Rondo und ist wahrscheinlich in großer Eile geschrieben.

FREDERICK YOUENS

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Motets et Chansons

THE HILLIARD ENSEMBLE

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JOSQUIN DESPREZ
MOTETS & CHANSONS

TEXTS AND TRANSLATIONS ENCLOSED

S-38040

THE HILLIARD ENSEMBLE
directed by PAUL HILLIER



Looking northwards from Milan, if the day is clear, you can see the Alps lying capped with snow although the distance natural renders their lower portion blue This immense divide between northern and southern Europe is impressive even to the traveler who flies over it In a comfortable modern jet Five hundred years ago how much more formidable must this barrier have seemed, and how incomparably dearer the first glimpse of those terraced vines turning green in the spring sunshine as the traveler descended into Italy If the traveler were a musician, his journey might be leading him to a court or some ecclesiastical foundation where he would find employment

By the time Josquin made this journey as a young man the path from north to south was already well trodden by men of the arts and when he arrived in Milan he would have found many of his countrymen there before him The Italians called them "oltremontani"—from beyond the mountains

While Fifteenth Century Italy basked in the painted and sculpted glory of her native artists—Botticelli Leonardo da Vinci, Raphael Michelangelo, Fra Angelico Piero della Francesca—the achievements of her musicians were not so prestigious For most of this period, dominated in turn by the Burgundian and Netherland composers, the important musical positions in Italy were increasingly given to foreigners This was certainly true of the Ducal court of the Sforzas in Milan which numbered amongst its musicians such famous names as Alexander Agricola, Loyset Compère Baude Cordier, Johannes Martini Jacotin—and Josquin Also in Milan was one of the few significant Italian composers of the time and author of 'Practica Musicae, Franchino Gafori The choirmaster was another northerner Gaspar van Weerbeke who arrived in Milan in the early 1470s, and to whom fell the task of recruitment for which he made two special trips back to Burgundy and Flanders

Amongst this abundant musical activity Josquin's position has been hard to determine He is recorded as a singer in the Duomo from 1459 which must have been very early in his career as he cannot have been born much before 1440 However he drew only a modest salary which has been taken to imply that as a composer he was a late developer But recent discovery of documents relating to a benefice that Josquin received from Galeazzo Sforza shows that by 1473 he was indeed highly regarded and must already have given substantial proof of his ability and perhaps much earlier than hitherto suspected His small income from the Duomo becomes insignificant when we see that even before joining the ducal chapel in 1473/4, a rich benefice was conferred on him by the duke (However the most highly paid musician in terms of benefices was Henrico Knoep, a virtuoso tenor There is nothing new in the Italian love of tenors!)

Galeazzo was assassinated in December, 1476 and accordingly most of his musicians were released from their duties to find work elsewhere But Josquin seems to have remained in Milan, which must be taken as a further suggestion of the esteem in which he was held, and entered the service of Galeazzo's brother Ascanio At this point it is Ascanio's life that gives the clue to Josquin's, and his movements and fortunes can be seen to reflect or at least allow for the few facts that we have about Josquin, and so illuminate certain areas in the musicians life that were very hazy

In the political turbulence that followed the death of Galeazzo Ascanio was forced into exile, eventually to be allowed back in Milan once his brother Ludovico 'Il More had regained power for the Sforzas Having been groomed for an ecclesiastical career, Ascanio became a cardinal in 1484 Ludovico now schemed to make him Pope, but the Borgias were ahead of them however Ascanio did become an extremely wealthy and influential cardinal during the reign of Roderigo Borgia as Pope Alexander VI

Josquin first appears as a member of the Papal Chapel in the autumn of 1486 although absences are recorded as early as the following year These absences seem to correspond to a period when Ludovico was seriously ill in Milan and Ascanio returned north to look after his brother and the running of family affairs Josquin would in all probability have accompanied him (as a member of a retinue that was not small) and is thought to have remained in Milan until February 1489, when his motet 'Fama malum" was performed at the wedding of Gian Galeazzo Sforza and Isabella of Aragon The festivities were planned by Leonardo da Vinci who had been in Milan for several years, composer and artist must surely have met

Concerning Leonardo's presence in Milan, Vasari described how Ludovico invited him so that he might hear him play the lyre Leonardo brought with him a lyre he had made mostly of silver in the shape of a horses head giving the sound more sonority and resonance By June of that same year Josquin was back in Rome, where his time must have been divided between the Papal Chapel and Ascanio's court We can assume that this was a scene of busy cultural intercourse and artistic brilliance, and that Josquin would have been kept well occupied

Ten years later in 1499, the House of Sforza was toppled by French and Venetian forces, a turn of events in which Ascanio stood by his brother The two of them were imprisoned, and while Ascanio was freed in 1503, Ludovico died in captivity Fortune's wheel had revolved and Josquin left Italy, arriving in France in 1501 He may have had a commission to look for more singers, but it was now that a new position opened for him in Italy at the court of Ercole d'Este in Ferrara This was a brilliant cultural environment which had enjoyed a close and amicable relationship with the Sforzas Josquin had probably visited it for the first time as a member of the two-hundred-strong entourage that Ascanio took with him when he stayed in Ferrara during his period of exile back in 1480 and 1481

Heinrich Isaac was also considered for this position and it is in this context that Ercole's courtier Gian de Artiganova made the famous comparison between the two composers 'To me Isaac seems well suited to serve your Lordship, more so than Josquin because he is more good-natured and companionable, and he will compose new works more often It is true that Josquin composes better, but he composes when he wants to and not when one wants him to and he asks 200 ducats in salary while Isaac will come for 120—but your Lordship will decide'

Josquin was selected and took up his duties as *maestro di cappella* in April 1503 But he only remained a year, for the following May finds him back in Flanders at Condé-sur-l'Escaut His departure may well have been prompted by the onset of the plague which killed his successor Jacob Obrecht in 1505 At Conde, where he spent the rest of his life, he was admitted Provost of Notre Dame and died there in August, 1521 Although this was the final phase of his life it was far from inactive He continued to compose, including the magnificent psalm settings such as "De profundis," and his works both in print and in manuscript were now being disseminated throughout Europe There is some evidence that he had contact with the courts of the Netherlands and France, but the exact nature and extent of this remains uncertain Upon his death Josquin bequeathed his house and land to the church of Notre-Dame in Condé, to endow a regular commemoration of himself, consisting of the celebration of the Salve service every evening during Marian feasts and every Saturday of the year and the singing of his 'Pater Noster "and 'Ave Maria" in front of his house during all general processions

Josquins stature as the leading composer of his day was clearly recognized by his contemporaries and even as the Sixteenth Century turned its back on the Fifteenth his music continued to be sung and published alongside the newer composers Willaert de Monte and Lassus Music historians such as Burney in the Eighteenth Century and Ambros in the Nineteenth transcribed many of Josquin's works and in their 'Histories showed a sincere and extensive appreciation of what they found In the present century a complete edition of Josquin's works has appeared under Albert Smijers while Friedrich Blume began the still continuing 'Das Chorwerk" series with Josquin's 'Missa Pange Lingua" Helmut Osthoff published a two-volume monograph 'Josquin Oesprez' in the 1960s and in 1976 Oxford University Press published the Proceedings of an International Josquin Festival-Conference held in America edited by Edward Lowinsky It is Lowinsky's article 'Ascanio Sforza's Life' that has provided much of the new information for this sketch of Josquin's life A new complete Josquin edition is now contemplated by scholars but we may have to wait until the next century to enjoy the fruits of their planned labors!

Music

The Italians hired the oltremontani because we may presume, they liked their singing and their music But in the carnival songs and frottolas we encounter a native Italian style which composers such as Isaac and Josquin may have enobled (in the mildest sense), but which in turn had its own influence on their music This fusion of learned polyphony and tuneful rhythmic gaiety laid the foundations of the Italian madrigal Similarly in sacred music there was a move away from abstract polyphony towards simpler textures using imitation and frequent voice-pairing and a more declamatory setting of the text From his early Italian pieces to the late psalm settings, although from the very first it is music of the highest order, we can hear how Josquin assimilates the Italian sense of line and rhythmic clarity and how the meaning and rhetoric of the words bear an increasing influence on his musical thought

Of Josquins three works in the genre known loosely as frottola, each one is distinctive and 'Scaramella probably the earliest It is an elaboration of a popular tune with nonsense syllables and is here paired with Compere's version Both were probably written in Milan perhaps at the same time as a kind of musical contest The erotic ambiguity of the words is typical of the genre and is present also in "El grillo, 'a brilliant piece of musical mimesis that became very popular It appears in a frottola collection with other pieces imitating the swan the crane and the cat The remaining Italian piece 'In te Domine speravi" is also ambiguous, but the choice is more simply between a spiritual or worldly interpretation The cantus is purely melodic with chordal support and occasional running passages from the lower voices All three pieces were printed by Petrucci in Venice, the latter two with he ascription JOSQUIN DASCANIO'

Josquin's numerous chansons were widely known and often imitated by other composers one of the surest compliments a composer can receive "Milles regretz" exists embellished in several lute intabulations and also inspired a magnificent six-voice Mass by the Spanish composer Cristobal Morales A finer short example of Josquin's art cannot be imagined The balancing of polyphony (here mostly in imitative paired entries) and passages of homophony is typical of his writing and the subtle variation of texture is used to achieve a maximum of expression

By contrast, the rich but surprisingly brief contrapuntal tapestry for six voices of 'Petite camusette' is almost flippant it joins a family of settings of the same text by Ockeghem Févin and Crequillon The poem may be related to Adam de la Halles play 'Le jeu de Robin et Marion," and as with other chanson texts further verses may once have existed

The poem 'Je me complains" tells of a girl whose lover usually visits her in the early morning, but who has now not appeared all day Then Josquin throws in a reference to another well known chanson "La tricotee, which is about a girl who gets up early in the morning and goes off herself to the woods the irony of this allusion is left to speak for itself

"En l ombre d ung buissonet" is an example of chanson rustique' a genre of chanson in which the text exhibits many traditional folksong features and often does not exist in a single, definitive version Josquin in fact made two other settings of 'En l ombre" texts, though in one the words are substantially different In this setting all three voices are completely integrated into a closely imitative texture in which all the melodic and rhythmic material has effortlessly germinated from the opening phrase The vocal range extends to its highest point to emphasize Bellons repudiation of the hapless Robin "Je ne t'aymeray ja grain'

The beautiful 'Je ne me puis tenir' sounds almost like a motet with its warm five-part texture used with restraint and the gradual unfolding of its design The general characteristic of each phrase is downwards creating a mood of resigned supplication and of passion expressed with nobility Johannes Ockeghem the great master of the previous musical generation, died on February 6th, 1497, Josquin paid him homage with the magnificent motet-chanson "La deploration de la mort de Johannes Ockeghem (Nimphes des bois) The poem was written by one of the greatest poets of the day, Jean Molinet and through it Josquin has threaded the Requiem chant in long notes as a cantus firmus After the cadence' que la terre coeuvre' the chant ceases and several composers, including Josquin are summoned to dress in mourning for the loss of their father All voices then join in the final prayer Those familiar with Ockeghem s music will recognize the many ways in which Josquin has echoed his style thus intensifying this act of homage and commemoration

The probability that the Oeploration was written in 1497 linked with evidence concerning two other works 'Ave Maria and 'Absolon fili mi," suggests that this may have been a particularly memorable year for Josquin musically In January Cardinal Ascanio had fallen quite seriously ill and numerous physicians were summoned to his bedside including those sent by Ludovico Upon his recovery Ascanio made a pilgrimage to Loreto, where the House of the Virgin Mary, the Santa Casa had been brought by angels in the Thirteenth Century This was in response to a vow he had made during his illness and Lowinsky suggests that Josquin accompanied him and composed both the "Missa de Beata Virgine' and the votive antiphon 'Ave Maria" for this occasion He further suggests that 'Absalon fili mi," which combines three paternal lamentations in the Old Testament (of David Jacob and Job), was written as a consolatory motet when Juan Borgia son of Alexander VI was murdered on June 15th, 1497

The text of the first two lines of 'Ave Maria' is taken from the plainsong sequence on which Josquin bases the opening melody he then develops this material for the remaining additional five strophes The chordal conclusion may be regarded as typical of Josquin though it is found in the music of his Milanese contemporaries, as is the characteristic passage in triple rhythm ('Ave vera virginitas") Josquin's handling of such points, his use of pervasive imitation the pairing of voices, the clarity with which the text is proclaimed and the serenity of mood that he creates all distinguish this motet as central to an appreciation of Josquin's music

The text of 'Absalon fili mi' is not liturgical and indeed the intensity of its expression seems personalized almost as if this were a very somber madrigal The four voices are equal in importance woven into a close polyphonic texture that deliberately exploits the lower ranges Josquin's use of harmony is here unusually tonal with its sequences of descending fifths sounding particularly poignant in the closing passages

The motet for Pentecost, 'Veni sancte spiritus was composed during Josquins time in Rome The text of the sequence determines the pieces structure into five large periods of two stanzas each the second stanza of each pair is a musical repeat of the first The melody of the plainsong sequence with some ornamental elaboration is sung in two-part canon throughout the motet surrounded by flowing imitation and decoration The triple meter of the opening two sections and the fourth section changes to duple in the middle and final sections Thus described the ideas behind this work seem quite simple but the result is somehow ecstatic in its mixture of exuberance and restraint

Josquin's setting of psalm 130, 'De profundis clamavi' is a late work from his final period at Conde There is also a setting for five voices Again the spoken values of the text are thoroughly integrated with the music which nonetheless remains quintessentially 'musical The mood and meaning of the psalm are also mirrored though never extravagantly After the first section having been left poised at the cadence, there is a lovely lightening of color at the beginning of the second part before the morning watch' When chanted the psalms are recited on a monotone (with usually an initial rise and final fall in pitch) Josquin has retained this feature using it as an evocative means of increasing the music's resonance The 'Gloria" seems to confirm and describe the fervid solidity of faith in which we can imagine the now aged Josquin lived out his life as Provost of Conde and composer famous throughout Europe

—© 1983 by Paul Hillier

Side One (28 44)

Josquin Oesprez Motets

1 Ave Maria (a 4) (6 47)
2 Absalon, fili mi (a 4) (4 27)
3 Veni sancte Spiritus (a 6) (8 10)
4 De profundis clamavi (a 4) (8 19)

Side Two (22 37)

1 Scaramella (a 4) (1 40)
(a setting by Loyset Compere, b by Josquin)
2 In te Domini speravi (a 4) (2 10)
3 El grillo (a 4) (1 50)
4 Milles regretz (a 4) (2 02)
5 Petite camusette (a 6) (1 03)
6 Je me complains (a 5) (2 07)
7 En l ombre d'ung buissonet (a 3) (2.12)
8 Je ne me puis tenir d'aimer (a 5) (3 48)
9 La deploration de la mort de Johannes Ockeghem (Nimphes des bois) (a 5) (5 45)

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THE STUDENT PRINCE
THE NEW MOON
THE DESERT SONG
UP IN CENTRAL PARK

AN EVENING WITH SIGMUND ROMBERG

outstanding melodies from "The Desert Song," "The Student Prince," "The New Moon," and "Up in Central Park"

arranged and conducted by

CARMEN DRAGON

THE HOLLYWOOD BOWL POPS ORCHESTRA

SIDE ONE

From "The Student Prince":

Serenade
(band 1/4:07)

Drinking Song
(band 2/2:38)

Deep in My Heart, Dear
(band 3/3:40)

From "The Desert Song":

The Riff Song
(band 4/2:25)

One Alone
(band 5/3:42)

The Desert Song
(band 6/4:40)

SIDE TWO

From "Up in Central Park":

Close As Pages in a Book
(band 1/3:27)

From "The New Moon":

Softly, As in a Morning Sunrise
(band 2/4:05)

Lover, Come Back to Me
(band 3/3:15)

One Kiss
(band 4/4:56)

Stouthearted Men
(band 5/3:07)

Incontrovertibly the melodies here are of another day — an era not far removed in time, but measurably distant in style. Its tunes were characteristically sweet, sentimental, optimistic, and resonant of enchantment, bonhomie, *die Lebenslust, szerelem.* And however much one may savor and applaud the raffish astonishments of *Stayin' Alive; More Than a Woman, Dance: Ten, Looks: Three* and other showpieces offered for delectation in the musical entertainments of today, there is a tonic charm to these six-decades-old Sigmund Romberg confections that strokes, balms, nourishes and sustains. Clear evidence of the Romberg durability is the frequency of revival of his operettason the summer musical-theater stages of America.

Chronologically, Sigmund Romberg's era overlapped those of his older colleagues Victor Herbert (1859-1924) and Rudolf Friml (1879-1972) at one end and such younger men as George Gershwin (1898-1937), Cole Porter (1893-1964) and Richard Rodgers (b. 1903) at the other. Stylistically, in his best-known works, he was closer to the former and to the operetta composers of the Europe from which he sprang.

Romberg was born in Nagy Kaniza, Hungary, on July 29, 1887. His father was a businessman, his mother a writer of short stories. At his parents' behest, Romberg attended the Realschule in Oslek and the Politechnische Hochschule in Vienna to prepare for a career in engineering. From his first violin lessons at the age of five, however, music was his true love. In Vienna he also studied composition and harmony with Victor Heuberger and, in 1909 when he was 22, he escaped to America.

The Whirl of the World starring Eugene and Willie Howard and Lillian Lorraine, opening on January 10, 1914. The ads for this proclaimed "An Isle of Gorgeousness, Fun and Music, Entirely Surrounded by Girls. Wherever You Look — Just Girls. Whenever You Look — Just Girls." Newcomer Romberg was not billed.

In the next three years, Romberg contributed 275 musical numbers to seventeen Shubert productions, both extravaganzas and revues headlining such stars as Al Jolson, Vivienne Segal and Marilyn Miller. His first notable success was *The Blue Paradise* in 1915, an adaptation of a popular Viennese operetta with new music by Romberg. In 1917, he composed the complete score for *Maytime.* It was so great a draw that the Shuberts mounted two full productions and played them simultaneously in two Broadway theaters, on opposite sides of the street.

Three of the four outstanding Romberg musical productions heard in this album came along in the 1920's. *The Student Prince in Heidelberg,* as it was then announced, opened at the Jolson Theater on December 2, 1924. This was an adaptation of a European operetta, *Old Heidelberg,* with a reworked book and lyrics by Dorothy Donnelly and new music by Romberg. Critics and audience gave it an overwhelmingly enthusiastic response and it ran for 608 performances, the longest run of any Romberg operetta.

The story was the time-tested romance involving royalty and commoner. In this instance, Prince Karl Franz of Karlsberg, attending Heidelberg University incognito, falls in love with the pretty waitress Kathie
the Three Golden Apples. Their
in a bittersweet parting when
summoned home to ascend the
marry a royal princess. Howard
lsa Marvenga starred as prince

dwyn-Mayer picked up the story
silent film, directed by Ernst Lubitsch and starring Ramon Novarro and Norma Shearer. A sound version containing the Romberg music did not reach the public until 1954. M-G-M had planned a remake of *The Student Prince* as a Mario Lanza vehicle, and Lanza pre-recorded all the songs. Differences between star and studio led to Lanza's replacement by English actor Edmund Purdom, who simulated singing while the soundtrack gave voice to the Lanza recordings. Ann Blyth played Kathie.

On November 20, 1926, Romberg's *The Desert Song* opened at the Casino Theater in New York, with book and lyrics by Otto Harbach, Oscar Hammerstein II, and Frank Mandel. It ran for 465 performances. The 1925-26 revolt of the Riffs against the French in Morocco inspired the plot, in which a young French officer disguises himself as "The Red Shadow" and heads up a bandit troop that corrects the injustices of the French. He is forced to abduct the beautiful Margot Bonvalet who at first loathes but later loves him. In the end, French and Riffs are reconciled. Robert Halliday and Vivienne Segal played the lovers. Warner Bros. bought screen rights and filmed *The Desert Song* three times: in 1929 with John Boles and Carlotta King; in 1943 with Dennis Morgan and Irene Manning; in 1952 with Gordon MacRae and Kathryn Grayson.

The New Moon opened on September 19, 1928, at the Imperial Theater, New York, with book and lyrics by Oscar Hammerstein II, Frank Mandel and Laurence Schwab. It ran for 509 performances with Robert Halliday and Evelyn Herbert top starred.

In late 18th Century New Orleans, French nobleman Robert Mission, disguised as a bondservant, is apprehended by the French police and shipped back to France to stand trial for political crimes against the Crown. Also aboard is Marianne Beaunoir, whom Robert loves. In a mutiny, the bondservants gain control of the vessel and land on an island off the coast of Florida. Hostilities break out anew, but are ended when a French ship brings news that France is now a republic. Robert wins his Marianne.

Metro-Goldwyn-Mayer retained the Romberg music but scuttled the plot for a new story when it filmed *The New Moon* in 1930 with Lawrence Tibbett and Grace Moore. M-G-M's 1940 remake, with the famous team of Jeanette MacDonald and Nelson Eddy enacting the lovers and singing the romantic Romberg songs, followed the original story faithfully.

The fourth Romberg musical represented in this album, *Up in Central Park,* was the composer's final Broadway success. The song *Close as Pages in a Book* is excerpted from it. The flamboyant producer Mike Todd conceived the idea for the show after reading a volume about New York political czar Boss Tweed, and called in Herbert and Dorothy Fields to write the book and lyrics and Sigmund Romberg to create the music. *Up in Central Park* opened at New York's Century Theater on January 27, 1945, and ran for 504 performances, with Wilbur Clark and Maureen Cannon starred.

In the New York of the 1870's, crusading reporter John Matthews investigates Tweed's corrupt political deals in the building of Central Park. While on the story, he falls in love with singer Rosie Moore, but she marries one of Tweed's henchmen who can further her stage career. After the fall of the Tweed empire and the death of her husband, a wiser Rosie re-encounters Matthews in Central Park and they resume their romance.

Up in Central Park had a single Hollywood mounting by Universal Pictures in 1948. Some of the more sophisticated aspects of story and lyrics were modified so as not to blight the apple-cheeked image of the studio's singing star Deanna Durbin. Dick Haymes co-starred as reporter Matthews and Vincent Price played Boss Tweed.

In the 1940's, towards the end of his long and bountiful career, Sigmund Romberg toured the concert stages of the United States with a program entitled "An Evening with Sigmund Romberg." He himself appeared as conductor and pianist with a 45-piece orchestra, chorus and soloists, performing the overtures, waltzes and polkas of the Strausses and Lehár, Broadway hits by Jerome Kern and the Gershwins, and, of course, the beloved melodies of Romberg himself. The programs were sold-out occasions across the nation.

In this album Carmen Dragon recreates "An Evening with Romberg." The focus here, as has been seen, is exclusively upon the compositions of Romberg — four outstanding melodies from *The New Moon,* three each from *The Desert Song* and *The Student Prince,* and one from *Up in Central Park* — all in highly sympathetic and appropriate arrangements for orchestra by Carmen Dragon.

— Rory Guy

Recording Producer: DICK JONES
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Art Direction Marvin Schwartz/Illustratioo: Abe Gurvin
Originally released as Capitol SW-1804
Library of Congress Catalog Card Number 78-750383 applies to this recording

OF RELATED INTEREST ON ANGEL:

ROMBERG: "THE STUDENT PRINCE." *Overture & Opening Chorus; Golden Days; Students' Marching Song/Drinking Song/Come Boys; Arrival at Heidelberg/In Heidelberg Fair/Gaudeamus Igitur; Deep in My Heart, Dear; Serenade; Drinking Song (Reprise); Just We Two; Finale.* Gordon MacRae, Dorothy Kirsten, Members of the Roger Wagner Chorale, Orchestra & Chorus conducted by Van Alexander. S-37318

ROMBERG: "THE DESERT SONG." *Overture & Opening Chorus; The Riff Song; Why Did We Marry Soldiers/French Military Marching Song; Romance; Then You Will Know; The Desert Song; Let Love Go/One Flower/One Alone; The Sabre Song; Finale.* Gordon MacRae, Dorothy Kirsten, the Roger Wagner Chorale, Orchestra & Chorus conducted by Van Alexander. S-37319

ROMBERG: "THE NEW MOON." *Prelude & Opening Chorus; Marianne; The Girl on the Prow; Softly, As in a Morning Sunrise; One Kiss; Stouthearted Men; Wanting You; Lover, Come Back to Me; Try Her Out at Dances; Finale.* Gordon MacRae, Dorothy Kirsten, the Roger Wagner Chorale, Orchestra & Chorus conducted by Van Alexander. S-37320

"KISMET." Music from Alexander Borodin. Musical Adaptation and Lyrics by Robert Wright and George Forrest. *Overture/Sands of Time; Rhymes Have I; Fate; Not Since Nineveh; Baubles, Bangles & Beads; Stranger in Faradise; Night of My Nights; And This Is My Beloved; The Olive Tree; Zubbediya/Samaris' Dance; Finale.* Gordon MacRae, Dorothy Kirsten, the Roger Wagner Chorale with Salli Terri & Bunny Bishop, Van Alexander conducting. S-37321

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MACDOWELL

PIANO CONCERTOS Nos. 1 & 2

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MacDowell

PIANO CONCERTO NO. 1 IN A MINOR, OP. 15 — PIANO CONCERTO NO. 2 IN D MINOR, OP. 23

VIVIAN RIVKIN—Piano

Vienna State Opera Orchestra
Conducted by DEAN DIXON

THE MUSIC

The musical evolution of Edward Alexander MacDowell (1861-1908), prior to the realization of his own indigenous style, falls neatly into three periods: the Latin, the French and the German. From each there was a residue: respectively a refined rhythmic instinct, a succintness of expression and a classical thoroughness. His first teachers, all in New York, were in turn Columbian, Venezuelan and Cuban. At fifteen he went to Paris for private tutoring with Marmontel, the stiff-collared but respected dean of pedagogues. A year later, at his mentor's urging, MacDowell went after and won a regular *Conservatoire* scholarship. For three years he took the curricula in stride, incidentally brushing elbows in the corridor daily with a refractory fellow student named Achille Debussy. At nineteen he decided that he wanted to be a composer, not a pianist, and removed to Germany. At Weisbaden he studied with Joachim Raff, who helped him get a teaching job at Darmstadt and encouraged him to pursue his creative bluebird.

Grace Overmyer charmingly recounts an anecdote from this period: "One day he sat at his piano, not practicing but improvising. Suddenly there was a knock at the door, and who should enter but his old teacher, Raff. 'What are you doing?' asked Raff. Somewhat embarrassed to be caught not working, Edward replied that he was composing a piano concerto. Raff was delighted, and asked to see the work as soon as it was finished. Actually, Edward had been trying over a few themes that he thought might sometime be used in a concerto, but he had not put a note on paper. Now, so as not to disappoint Raff, he set to work furiously, and in a little more than two weeks the concerto was finished. It was better than even Raff had expected. He urged Edward to take the work to Liszt."

The end of the story, as one might infer from the dedication *Dem Meister Franz Liszt*, is that the *Concerto No. 1 in A Minor, Opus 15*, made quite as favorable an impression on the overlord of Weimar himself. Like the *Opus 15* of MacDowell's model, Brahms, it is an essay of heroic proportions, but more flamboyant than somber. The markings bespeak its temper: The piano opens with handfuls of chords *Maestoso;* the orchestra enters *Allegro con fuoco*. Only in the *Andante tranquillo* of the second movement is there a hint of the demi-tinted landscaping which was to be MacDowell's hallmark. The piano here etches an exquisite filigree but the lace is made of sturdy fibre; really it evokes the sylvan glen more than the salon. The *Finale*, a headlong *Presto*, is ushered in with a tympani roll and a sharp chord *tutti*, whereupon the piano is off in a dizzy flight of romantic fancy. Liszt must have been particularly impressed with this dazzling display; one conjectures that the old thunderer delighted in the section marked *Impetuoso e rapido possibile* and subsequently *Furioso* and *Con bravura*, not to mention the propulsive *Prestissimo* peroration.

Back in Darmstadt, the now resolute MacDowell grudgingly took on a few pupils to help support himself. One of them was a young lady from Waterford, Connecticut, a Miss Marian Nevins, who had hoped to study with Clara Schumann and had no enthusiasm over settling for an American after coming thousands of miles in search of authentic European tutelage. Nevertheless a temporary arrangement was agreed to. Three years later, when Miss Nevins returned to the United States, her once unwilling teacher came to fetch her. They were married, and immediately went back to Germany together. The ensuing idyll, in a little cottage by the edge of a forest near Weisbaden, was one of the happiest in all the folklore of music.

Out of it (there is some confusion over the actual date) grew the *Concerto No. 2 in D Minor, Opus 23*, an unashamedly traditional and yet quite distinctive work which was to change the course of MacDowell's career and to insure, once and for all, his niche in the gallery of immortals. It opens *Larghetto calmato*, with the piano breaking into a stentorian declamation and soon joining in a warmly Schumannesque ground swell of dramatic lyricism which ultimately wafts, spent, to an ethereal close. The second movement, a breathless *Presto giocoso*, has been described as "elegantly puckish." Withal it is a fleet, flitting intermezzo with a touch of introspection here and there to lend it some of the character of the whole; rhythmically there is more than a suggestion of our own day. The splendidly effective *Finale* begins *Largo* with a rather elegaic statement by the strings; the piano answers petulantly, easing the tension and quickening the tempi. The rest is melody and sparkling pianism, with a bit of pensiveness again to collate the pervading minorish melancholy, and a battery of syncopated brass at the end to sword up the piano in a vortex of bittersweet brilliance.

It was the *D Minor Concerto* that launched MacDowell as a prophet in his own land. Appropriately the *premiere* performance was given by one of his early teachers—a now famous artist who had made two trips to Clinton Street weekly as a struggling young thing to impart the mysteries of the keyboard to a lad half her age. This was the legendary Teresa Carreño, whose championing of her former student made his homecoming, in 1888, an event of the first magnitude in that pre-dawn of American music. Mme. Carreño, to whom the *D Minor* is dedicated, played it on a hot July afternoon in Chicago's old Exposition Building with the Theodore Thomas Orchestra. The humidity notwithstanding, her response was electric. The following March, when MacDowell played it himself with the same forces in New York, he was already an established personality; from that day on he was not to have a moment's peace.

JAMES LYONS
Editor, *Hi-Fi Music at Home*



THE ARTIST

VIVIAN RIVKIN received her musical training at the Juilliard School of Music, under the tutorship of Carl Friedberg. She has appeared regularly at Town Hall and at Carnegie Hall, and concertized throughout the United States, playing as featured soloist with many American symphony orchestras. Her European tours, from 1950 to the present, have included performances with many of the leading symphony orchestras—Lamoureux, Pasdeloup, Radio Diffusion, Vienna Symphony, Vienna State Opera, and the Israel Philharmonic. Miss Rivkin has received high acclaim from critics in America, England, France, Italy, Belgium, Denmark, Austria and Israel.

THE RECORD

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LISZT: Concerto No. 1 in E Flat Major; Concerto No. 2 in A Major—Edith Fornodi; Vienna State Opera Orch.; Scherchen, cond. XWN 18272

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SKYLINE DRIFTERS

Let The Teardrops Fall





Pete Martin
Mandolin, Fiddle, Baritone Vocals



Julie Miller
Rhythm Guitar, Lead Vocals, Tenor ■, Low Harmony ■■



Greg Glassman
Electric Bass



Jane Barwell
Lead Guitar, Tenor Vocals, High Baritone and Mandolin ■



Mark Sanders
Banjo, Lead Vocal ■

Many bands claim a unique sound, but very few manage successfully to spread their talents across such a wide range of styles—from Bluegrass to Swing to Country, the Skyline Drifters perform that diversity with ease and conviction. ■ One thing that goes some way toward explaining the strength of the Skyline Drifters' sound is the fact that each member makes a special contribution to the music. Julie Miller, on lead vocals and rhythm guitar, lends her powerful musical presence to each song. Mark Sanders, on banjo, is a bonafide original with a new way of getting around on his instrument. Heads are going to be turned around when Pete Martin's stellar mandolin playing is heard on this album. Jane Barwell provides the fine and tasty lead guitar picking, and Greg Glassman is that rarity—a bass player equally comfortable with up-tempo Bluegrass songs or walking his way through a Swing number. ■ This first album achieves the band's straightforward approach to their music—strong instrumental skills coupled with powerful vocal styles and grace. . . it is that unique sound.

John Miller

Side A

Let The Teardrops Fall
(author unknown)
Spinnin' Mills of Home
(Si Kahn)
Saturn's Return
(Pete Martin)
Need Ya Like a Hole
In The Head
(Stillman-Ellis)
Satisfied Mind
(Hayes - Rhodes)

Side B

Blue Diamond Mine
(Jean Ritchie)
Banjo Nova
(Larry McNeely)
I'm Blue Again ■■
(author unknown)
Darryl's Song ■
(Mark Sanders)
I'm Lonely Tonight
(Bill Runkle)
Blue Skies Medley
(Irving Berlin/Jimmy Driskell)

Dedicated to the memory of Patsy Cline.

Booking Information:
Skyline Drifters
1919 N. 49th Street
Seattle, WA 98103
(206) 633-3277



Produced by John Miller ■ Recorded at DNA Productions, Seattle, WA ■ Engineered by Don Dodge and Jeff Cox Mixed by John Miller, Julie Miller and Don Dodge Mastering by John Golden, Don Dodge at K-Disc Cover Design by Peggy Sheehan ■ Photography by Russell Johnson/Silverlight Studio

Special thanks to John, Don and Jeff for their patience and unrelenting humor, to Linda Waterfall and Scott Nygaard for sharing their valuable information, to Stu Herrick for the use of his guitar, to Del and the crew, to Mikell and Buck Biram, to Swede Miller, and most of all to Peter and Flip, whose very special support made this record happen.

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RECORDS

FLAMENCO

ANITA SHEER



MALAGUENA
CANASTAS
MEDLEY DE JEREZ (Bulerias)
MALAGUENA SALEROSA
LA CADENA
AIRES DE GRANADA (Granadinas)
JOTA
CANTE HONDO (Soleares)
DANZA DE CADIZ (Tanguillo)
PROCESION DE SEVILLA (Saeta)

M 542

ELECTRONICALLY ENHANCED FOR REPRODUCTION IN STEREO

M/MS-542

ANITA SHEER
FLAMENCO

SIDE 1

1.	Malaguena	2:24
2.	Canastas	2:37
3.	Medley de Jerez (Bulerias)	1:58
4.	Malaguena Salerosa	3:27
5.	La Cadena	2:19

SIDE 2

1.	Aires de Granada (Granadinas)	4:11
2.	Jota	2:09
3.	Cante Hondo (Soleares)	2:38
4.	Danza de Cadiz (Tanguillo)	2:48
5.	Procesion de Sevilla (Saeta)	2:23

Produced by: Paul Tannen
A Tanridge Production

All Compositions BMI

A & R Coordinator: Irv Stimler
Director of Engineering: Val Valentin
Photo: Murray Laden

metro® RECORDS

"Anita Sheer, New York born, is a firm believer in extra-sensory perception; from experience as well as study..." (Nathan Cohen, Toronto Daily Star) "One of the few women who can both play and sing Flamenco material—extremely talented—exciting!" (Billboard) "Here is a musically competent folksinger who has to be seen to be believed. There is showmanship, along with a rapport with the audience and a petiteness of size that doesn't belie her talent." (Variety)

Anita Sheer, the world's greatest female Flamenco guitarist, demonstrates both her vocal and instrumental skills in ten carefully chosen selections. A performer who writhes to the music as she entertains her audience, Anita's talents are best summed up by her teacher, Carlos Montoya, often referred to as the master of the Flamenco guitar: "Anita Sheer, my favorite pupil, possesses a great technique, excellent rhythm in the truly authentic tradition and moreover has captured the 'soul' of the Flamenco guitar."

Anita has accumulated a vast knowledge and history of the songs she sings and plays, and each is described for us in the order in which it appears in the album:

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

This record is divided into two parts. Side II consists of five guitar solos and side I incorporates Anita Sheer's guitar playing and singing.

SIDE 1

1. "MALAGUENA" the most famous Spanish song ever written gets its name from the city of Malaga in Andalusia. Miss Sheer's unique interpretation is in searing Flamenco style.
2. "CANASTAS" is a series of impromptu verses, usually humorous, as "I spent my entire wedding night chasing that black cat on the balcony. At least, you told me it was a black cat, but I never saw a cat wearing pants and sombrero!"
3. "MEDLEY de JEREZ" (Bulerias) Verses like the following are done to the exciting Spanish gypsy rhythm called Bulerias. "If only there were twenty-six hours in a day, There would be two more hours to love you."
4. "MALAGUENA SALEROSA" This is the Mexican Malaguena and is the singer's most requested number. The falsetto is used to achieve the great emotional impact in this love song.
5. "LA CADENA" an unusually poignant ballad proves that Spanish music does not have to be uptempo to be fascinating. It is translated as follows:
"From your hair I would make the finest chain, to bind you to me; I wish I were the goblet on your table, so that every time you thirsted I could kiss you."

SIDE 2

1. "AIRES DE GRANADA" (Granadinas) Improvisation is the most important element in Flamenco music and is evident in this piece which stems from the city of Granada. The themes are traditional but the player embroiders them in her own inspirational manner. Granadinas, like all Flamenco forms, combines Spanish, Gypsy and Moorish influences.
2. "JOTA" is a folk dance from Aragon in Northern Spain. This dance which employs high leaps and fast footwork requires great virtuosity as does the guitar solo, which was written by Montoya.
3. "DANZA DE CADIZ" (Tanguillo) Tanguillo means little Tango. Unlike the Argentine ballroom dance, this goes back many centuries and is a product of the gypsies who come from Cadiz in Southern Spain.
4. "CANTE HONDO" (Soleares) This is one of the most basic rhythms in Flamenco and was originally a dance form. Each phrase is 12 beats long with shifting accents. Soleares has been handed down from one generation to the next without written notation. In this sense it is folk music and in another sense it is closer to classical music, because of its rigorous discipline.
5. "PROCESION DE SEVILLA" (Saeta) Here is a scene in Seville during Holy Week. The streets are alive with marching people carrying floats on their backs with the sound of the drums and the bugles everpresent. In this closing selection, the sound is dramatically recreated on the guitar alone.

WALTER HAWKINS

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SIDE A

1. **INTRO (GOD WILL TAKE CARE OF YOU)** 1:31
   (Traditional Arrangement by Edwin Hawkins) Edwin Hawkins Publishing Co./ASCAP, PRI Music Inc./ASCAP
2. **JESUS IS WAITING** 4:43
   Soloist: Leonard Conner (Walter Hawkins) Malaco Music/BMI, Leeodd Music/BMI
3. **SOLID ROCK** 4:44
   Ensemble: F. Green-Perez, L. Stephens, K. McFarland, G. Evans, E. Smith (Traditional Arrangement by Patrisha Gill) Ron Harris Music/ASCAP
4. **I CAN BEAR IT** S:04
   Soloist: Walter Redmond (Edwin Hawkins) Edwin Hawkins Publishing Co./ASCAP, PRI Music Inc./ASCAP

SIDE B

1. **HE KNOWS** S:33
   Soloist: Walter Redmond (Edwin Hawkins) Edwin Hawkins Publishing Co./ASCAP, PRI Music Inc./ASCAP
2. **FULL & COMPLETE** 11:23
   Duet: Shirley Miller and Yvette Flunder (Walter Hawkins) Malaco Music/BMI, Leeodd Music/BMI

SIDE C

1. **OH MY JESUS** S:07
   Soloist: Lawanda Scroggins (James C. Chambers & Kevin Bond) Bonded Music Publishing/BMI
2. **WHO SHALL SEPARATE US** S:34
   Duet: Laverne Moore and Edwin Hawkins (Dwayne Kennedy) Malaco Music/BMI, Leeodd Music/BMI
3. **COME TO JESUS** S:00
   Soloist: Brenda Roy (Walter Hawkins) Malaco Music/BMI, Leeodd Music/BMI

SIDE D

1. **THE JUST SHALL LIVE** 6:46
   Duet: Walter Hawkins and Carol King (Walter Hawkins) Malaco Music/BMI, Leeodd Music/BMI
2. **THANK YOU** 10:31
   Soloist: Yvette Flunder (Walter Hawkins) Malaco Music/BMI, Leeodd Music/BMI

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Executive Producer: Frank Williams
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Bass: Jerry Jordan
Drums: Joel Smith
Brass Section Conductor: Randall Horton

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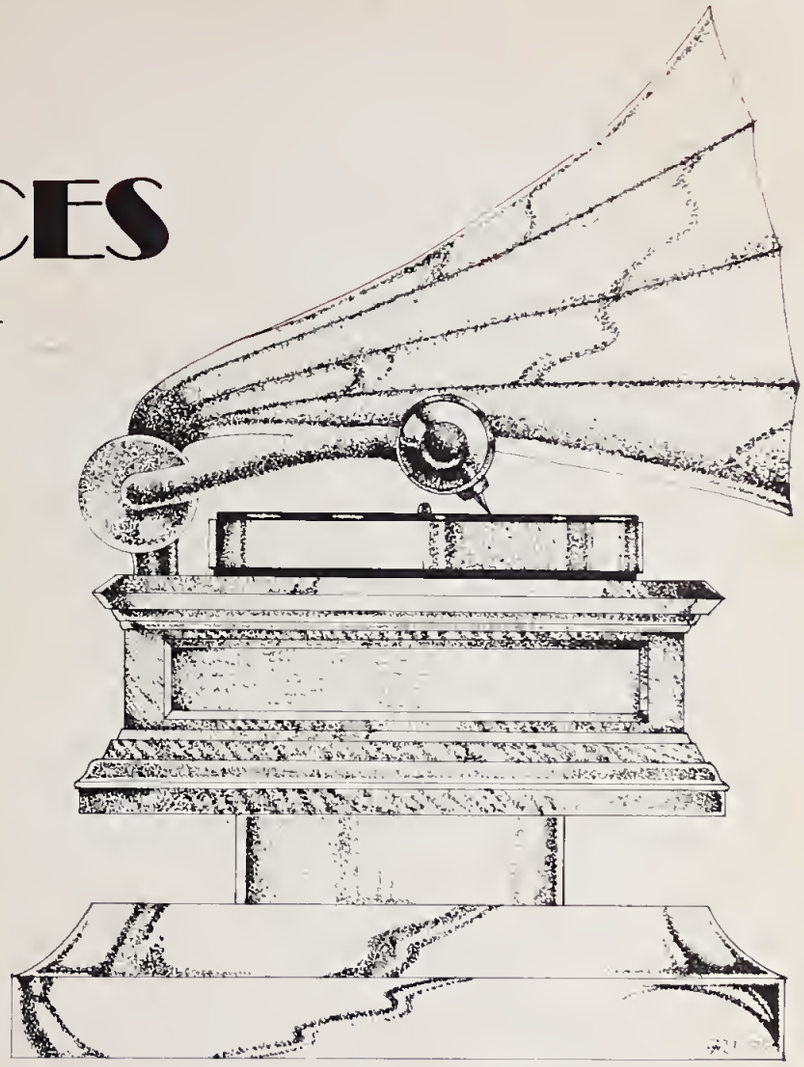
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THREE RING RAGOUT
BUGLES IN THE SKY
IN THE HALLS OF THE MOUNTAIN KING
B - I-BI
JEANNIE WITH THE LIGHT BROWN HAIR
WHAT LOVE WILL DO

VOCALS BY
Ray McKinley • Terry Allen • Lynn Gardner

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SERIES II VOL. 9

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WILL BRADLEY

IN DISCO ORDER, Volume 6



No 7803.37

SIDE ONE

January 30, 1941

1. BOUNCE ME BROTHER WITH A SOLID FOUR
(Vocal by Ray McKinley)
2. I NEED SOMEBODY TO LOVE
(Vocal by Terry Allen)
3. PRAIRIELAND LULLABY
(Vocal By Terry Allen)
4. THINK OF ME (theme)
(Vocal by Terry Allen, arranged by Will Bradley and Freddie Slack,

March 17, 1941

5. WHAT D'YA HEAR FROM YOUR HEART?
(Vocal by Lynne Gardner)
6. TALKING TO THE WIND
(Vocal by Terry Allen)
7. SHADOWS IN THE NIGHT
(Vocal by Terry Allen)

SIDE TWO

March 17, 1941 continued

1. CALL ME A TAXI
(Vocal by Ray McKinley)

March 23, 1941

2. SLEEPY TIME GAL ← Trombone Solo by Will
(Vocal by Terry Allen, arranged by Leonard Whitney)
3. SWINGIN' DOWN THE LANE
4. FLAMINGO
(Vocal by Terry Allen, arranged by Leonard Whitney)
5. APRIL IN PARIS
(Arranged by Will Bradley)

May 12, 1941

6. WHEN YOU AND I WERE YOUNG MAGGIE
7. IN THE HALL OF THE MOUNTAIN KING

Personnel for side one and track one on side two:

Steve Lipkins, Joe Wiedman, Al Mitchell(tp) Will Bradley, Bill Corti, Jimmy Emmert(tb) Joe Huffman, Art Mendelsohn(as) Peanuts Hucko(cl/ts) Sam Sa chelle(ts/bar) Freddie Slack(p) Steve Jordan (g) Doc Goldberg(b) Ray McKinley(d)

Personnel for remainder of LP:

Steve Lipkins, Lee Castle, Alec Fila(tp) Will Bradley, Bill Corti, Jimmy Emmert(tb) Mahlon Clark, Art Mendelsohn(as) Peanuts Hucko(cl/ts) Johnny Van Eps(ts) Bob Holt(p) Steve Jordan(g) Doc Goldberg(b) Ray McKinley(d)

WILL BRADLEY
IN DISCO ORDER, Volume 6
January 30, 1941 - May 12, 1941

AJAX - 142

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Ajax was formed with the collector in mind We are not out to compete with the large companies but we feel that the collectors want this music available We hope it will stimulate the record companies to do something afong this line Unfortunately they have not seen fit to keep the masters and the documentation in always the best surroundings and in many cases, completeness is lacking We will put out a limited number of these LPs and we will try to obtain the best copies available and even though some ere pretty scratchy, keep filtering to a minimum Let's hear from some of you collectors out there that have large 78 collections and might be able to help along these lines

OTHER AJAX RECORDS AVAILABLE

GENE KRUPA IN DISCO ORDER, Volume One 1935 1938	AJAX 101
WOODY HERMAN IN DISCO ORDER, Volume One 1936 1937	AJAX 102
JIMMY DORSEY IN DISCO ORDER, Volume One 1935 - 1936	AJAX 103
CHARLIE BARNET IN DISCO ORDER, Volume ONe 1933 - 1936	AJAX 104
GENE KRUPA IN DISCO ORDER, Volume Two 1938	AJAX 105
CHARLIE BARNET IN DISCO ORDER, Volume Two 1936 1937	AJAX 106
JOHNNY HODGES IN DISCO ORDER, Volume One 1937 1938	AJAX 107
JOHNNY HODGES IN DISCO ORDER, Volume Two 1938 1939	AJAX 108
WOODY HERMAN IN DISCO ORDER, Volume Two 1937	AJAX 109
GENE KRUPA IN DISCO ORDER, Volume Three	AJAX 110
GENE KRUPA IN DISCO ORDER, Volume Four 1939	AJAX 111
WILL BRADLEY IN DISCO ORDER, Volume One 1939	AJAX 112
JAN SAVITT IN DISCO ORDER, Volume One 1937 1938	AJAX 113
JIMMY DORSEY IN DISCO ORDER, Volume Two 1936	AJAX 114
WILL BRADLEY IN DISCO ORDER, Volume Two	AJAX 115
JOHNNY HODGES IN DISCO ORDER, Volume Three	AJAX 116
JIMMY DORSEY IN DISCO ORDER, Volume Three	AJAX 117
JIMMY DORSEY IN DISCO ORDER, Volume Four	AJAX 118
WILL BRADLEY IN DISCO ORDER, Volume Three	AJAX 119
JOHNNY HODGES IN DISCO ORDER, Volume Four	AJAX 120
GENE KRUPA IN DISCO ORDER, Volume Five	AJAX 121
GENE KRUPA IN DISCO ORDER, Volume Six	AJAX 122
WOODY HERMAN IN DISCO ORDER, Volume Three	AJAX 123
JIMMY DORSEY IN DISCO ORDER, Volume Five	AJAX 124
GENE KRUPA IN DISCO ORDER, Volume 7	AJAX 125
COUNT BASIE IN DISCO ORDER, Volume 1	AJAX 126
GENE KRUPA IN DISCO ORDER, Volume 8	AJAX 127
JIMMY DORSEY IN DISCO ORDER, Volume 6	AJAX 128
COUNT BASIE IN DISCO ORDER, Volume 2	AJAX 129
GENE KRUPA IN DISCO ORDER, Volume 9	AJAX 130
WILL BRADLEY IN DISCO ORDER, Volume 4	AJAX 131
GENE KRUPA IN DISCO ORDER, Volume 10	AJAX 132
WOODY HERMAN IN DISCO ORDER, Volume 4 1939	AJAX 133
JIMMY DORSEY IN DISCO ORDER, Volume 7 1938	AJAX 134
WOODY HERMAN IN DISCO ORDER, Voluem 5 1939	AJAX 135
WILL BRADLEY IN DISCO ORDER, Volume 5 1940 '41	AJAX 136
COUNT BASIE IN DISCO ORDER, Volume 3 1938	AJAX 137
GENE KRUAP IN DISCO ORDER, Voluem 11 1940 '41	AJAX 138
WOODY HERMAN IN DISCO ORDER, Volume 6 1940	AJAX 139
CHARLIE BARNET IN DISCO ORDER, Volume 16 1942 1943	AJAX 140
JIMMY DORSEY IN DISCO ORDER, Volume 8 1938 1939	AJAX 141
WILL BRADLEY IN DISCO ORDER, Volume 6 1941	AJAX 142

Will Bradley

IN DISCO ORDER,

Volume Five



AJAX — 136

Will Bradley

IN DISCO ORDER, Volume Five

December 1940 — January 1941

SIDE ONE: December 2, 1940

1. THREE RING RAGOUT . (Arranged by Leonard Whitney)
2. HIGH ON A WINDY HILL .. (Vocal by Jimmy Valentine)
3. I SHOULD HAVE KNOWN YOU YEARS AGO ..... (Vocal by Phyllis Myles)
4. LOVE OF MY LIFE ..... (Vocal by Jimmy Valentine)

December 27, 1940

5. I BOOGIED WHEN I SHOULD HAVE WOOGIED ..... (Vocal by Ray McKinley, aranged by Leonard Whitney)
6. THIS LITTLE ICKY WENT TO TOWN ..... (Arranged by Leonard Whitney)

January 6, 1941

7. BREAK IT TO ME GENTLY .... (Vocal by Ray McKinley)

SIDE TWO: January 6, 1941 continued

1. THAT'S HER MASON - DIXON LINE ..... (Vocal by Lynne Gardner and Ray McKinley)
2. CHICKEN GUMBOOGIE ..... (Vocal by Ray McKinley, arranged by Leonard Whitney)
3. STARDUST ..... (Vocal by Jimmy Valentine)

January 21, 1941

4. BOOGIE WOOGIE CONGA ... (Vocal by Ray McKinley)
5. IT'S SQUARE BUT IT ROCKS . (Vocal by Ray McKinley)
6. TEA FOR TWO *
7. SOUTHPAW SERENADE .. (Vocal by Ray McKinley) **

PERSONNEL:

Joe Weidman, Steve Lipkins, Al Mitchell(tp) Will Bradley, Jimmy Emmert, Bill Corti(tb) Joe Huffman, Art Mendelsohn (as) Nick Caiazza(ts) Sam Sachelle(ts/bar) Freddie Slack(p) Steve Jordan(g) Doc Goldberg(b) Ray McKinley(d)

Peanuts Hucko(cl/ts) replaces Caiazza January 21, 1941

* Hucko, Slack, Goldberg and McKinley only.

** Slack and McKinley only.

AJAX — 136
No. 780127

OTHER AJAX RECORDS AVAILABLE

GENE KRUPA IN DISCO ORDER, Volume One 1935 1938	AJAX 101
WOODY HERMAN IN DISCO ORDER, Volume One 1936-1937	AJAX 102
JIMMY DORSEY IN DISCO ORDER, Volume One 1935-1936	AJAX 103
CHARLIE BARNET IN DISCO ORDER, Volume One 1933-1936	AJAX 104
GENE KRUPA IN DISCO ORDER, Volume Two 1938	AJAX 105
CHARLIE BARNET IN DISCO ORDER, Volume Two 1936 1937	AJAX 106
JOHNNY HODGES IN DISCO ORDER, Volume One 1937-1938	AJAX 107
JOHNNY HODGES IN DISCO ORDER, Volume Two 1938-1939	AJAX 108
WOODY HERMAN IN DISCO ORDER, Volume Two 1937	AJAX 109
GENE KRUPA IN DISCO ORDER, Volume Three	AJAX 110
GENE KRUPA IN DISCO ORDER, Volume Four 1939	AJAX 111
WILL BRADLEY IN DISCO ORDER, Volume One 1939	AJAX 112
JAN SAVITT IN DISCO ORDER, Volume One 1937-1938	AJAX 113
JIMMY DORSEY IN DISCO ORDER, Volume Two 1936	AJAX 114
WILL BRADLEY IN DISCO ORDER, Volume Two	AJAX 115
JOHNNY HODGES IN DISCO ORDER, Volume Three	AJAX 116
JIMMY DORSEY IN DISCO ORDER, Volume Three	AJAX 117
JIMMY DORSEY IN DISCO ORDER, Volume Four	AJAX 118
WILL BRADLEY IN DISCO ORDER, Volume Three	AJAX 119
JOHNNY HODGES, Volume Four	AJAX 120
GENE KRUPA IN DISCO ORDER, Volume Five	AJAX 121
GENE KRUPA IN DISCO ORDER, Volume Six	AJAX 122
WOODY HERMAN IN DISCO ORDER, Volume Three	AJAX 123
JIMMY DORSEY IN DISCO ORDER, Volume Five	AJAX 124
GENE KRUPA IN DISCO ORDER, Volume Seven	AJAX 125
COUNT BASIE IN DISCO ORDER, Volume One	AJAX 126
GENE KRUPA IN DISCO ORDER, Volume Eight	AJAX 127
JIMMY DORSEY IN DISCO ORDER, Volume Six	AJAX 128
COUNT BASIE IN DISCO ORDER, Volume Two	AJAX 129
GENE KRUPA IN DISCO ORDER, Volume Nine	AJAX 130
WILL BRADLEY IN DISCO ORDER, Volume Four	AJAX 131
GENE KRUPA IN DISCO ORDER, Volume Ten 1940	AJAX 132
WOODY HERMAN IN DISCO ORDER, Volume Four 1939	AJAX 133
JIMMY DORSEY IN DISCO ORDER, Volume Seven 1938	AJAX 134
WOODY HERMAN IN DISCO ORDER, Volume Five 1939	AJAX 135
WILL BRADLEY IN DISCO ORDER, Volume Five	AJAX 136

AJAX MUSIC CORPORATION
BOX 415
CRYSTAL SPRINGS, FLORIDA 33524

ABOUT AJAX RECORDS

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WILL BRADLEY
IN DISCO ORDER

GROUP 3



AJAX - 119

WILL BRADLEY

IN

DISCO ORDER

GROUP 3

MARCH 15, 1940 – JULY 16, 1940

SIDE ONE - (March 15, 1940)

1. THIS IS THE BEGINNING OF THE END
   (Vocal by Carlotta Dale, arr. by Hal Datz)
2. RHUMBOOGIE
   (Vocal by Ray McKinley, arr. by Bert Ross and Freddie Slack)

April 16, 1940

3. SCRAMBLE TWO
   (Arranged by Charlie Dixon)
4. SECRETS IN THE MOONLIGHT
   (Vocal by Jimmy Valentine)
5. A YOUNG MAN SINGS
   (Vocal by Jimmy Valentine)
6. IN A LITTLE SPANISH TOWN
7. POLKA DOTS AND MOONBEAMS
   (Vocal by Jimmy Valentine)

SIDE TWO - (April 16, 1940 Cont.)

1. LET'S HAVE ANOTHER ONE
   (Vocal by Ray McKinley)

May 21, 1940

2. WHERE DO YOU KEEP YOUR HEART
   (Vocal by Jimmy Valentine)
3. BEAT ME DADDY PARTS ONE AND TWO
   (Vocal by Ray McKinley)

July 16, 1940

4. ROCK-A-BYE THE BOOGIE
5. 'DEED I DO
   (Vocal by Louise Tobin)
6. DON'T LET IT GET YOU DOWN
   (Vocal by Louise Tobin)

PERSONNEL FOR FIRST TWO TRACKS ON SIDE ONE:

Steve Lipkins, Joe Wiedman, Herbie Dell(tp) Will Bradley, Bill Corti, Jim Emert(tb) Art Mendelsohn, Joe Huffman(as) Sam Sachelle(ts) Peanuts Hucko(cl/ts) Freddie Slack(p) Steve Jordan(g) Felix Giobbe(b) Ray McKinley(d)

PERSONNEL FOR REST OF LP:

Steve Lipkins, Joe Wiedman, Al Mitchell(tp) Will Bradley, Bill Corti, Jim Emert(tb) Art Mendelsohn, Joe Huffman(as) Sam Sachelle, Nick Caiazza(ts) Freddie Slack(p) Steve Jordan(g) Doc Goldberg(b) Ray McKinley(d).

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CHARLIE BARNET IN DISCO ORDER, Volume Two 1936-1937 . . . . AJAX 106
JOHNNY HODGES IN DISCO ORDER, Volume One 1937-1938 . . . . . AJAX 107
JOHNNY HODGES IN DISCO ORDER, Volume Two 1938-1939 . . . . AJAX 108
WOODY HERMAN IN DISCO ORDER, Volume Two 1937. . . . . AJAX 109
GENE KRUPA IN DISCO ORDER, Volume Three . . . . . AJAX 110
GENE KRUPA IN DISCO ORDER, Volume Four 1939 . . . . . AJAX 111
WILL BRADLEY IN DISCO ORDER, Volume One 1939 . . . . . AJAX 112
JAN SAVITT IN DISCO ORDER Volume One 1937-1938 . . . . . AJAX 113
JIMMY DORSEY IN DISCO ORDER, Volume Two . . . . . AJAX 114
WILL BRADLEY IN DISCO ORDER, Volume Two . . . . . AJAX 115
JOHNNY HODGES IN DISCO ORDER, Volume Three . . . . . AJAX 116
JIMMY DORSEY IN DISCO ORDER' Volume Three . . . . . AJAX 117
JIMMY DORSEY IN DISCO ORDER, Volume Four . . . . . AJAX 118

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AJAX MUSIC CORPORATION
BOX 415
CRYSTAL SPRINGS, FLORIDA 33524

AJAX - 119

770524

CLAUDE THORNHILL
IN DISCO ORDER

AJAZ-274



VOLUME 10

SIDE ONE

John Carisi, John Napton, Gane Roland(tp) Allan Langstaff, Leon Cox(tb) Art Sussman, Addison Collins(f-hn) Danny Polo, Jarry Therkeld(cl/as) Draw Moore, Mario Rollo(ts) Bill Bushey(bar) Claude Thornhill(p) Barry Galbraith(g) Joe Shulman(b) Bill Exner(d)

JANUARY 5, 1949

1. AUTUMN NOCTURNE
   (Arr. by Claude Thornhill)
2. LULLABY OF THE RAIN
   (Vocal by The Snowflakes)
3. SLEEPY SERENADE
   (Arr. by Claude Thornhill)
4. WHERE OR WHEN
   (Arr. by Claude Thornhill)
5. SNOWFALL
   (Arr. by Claude Thornhill)

JANUARY 6, 1949

6. IF I FORGET YOU
   (Vocal by Art Brown. arr. by Bill Borden)
7. I OON'T KNOW WHY
   (Vocal by The Snowflakes, arr. by Claude Thronhill)

SIDE TWO

1. THERE'S A SMALL HOTEL
   (Vocal by The Snowflakes, arr. by Gil Evans)

Lee Katzman, John Napton, Charles Speights(tp) Allan Langstaff, Leon Cox(tb) Al Antonucci, Sandy Siegelstein(f-hn) Tony Scott(cl/as) Hal McKusick(as) John Andrews, Buddy Arnold(ts) Gene Allen(bar) Claude Thornhill(p) Barry Galbraith(g) Russ Saunders(b) Bill Exner(d)

APRIL 27, 1949

2. MAYBE IT'S BECAUSE
   (Vocal by Russ McIntyre)
3. LIFE BEGINS WHEN YOU'RE IN LOVE
   (Vocal by Russ McIntyre)
4. MOONLIGHT ANO ROSES
   (Vocal by The Snowflakes)

Lee Katzman, Tom Patton, Charles Speights(tp) Allan Langstaff, Charlas Etter(tb) Al Antonucci, Don Ounn(f-hn) Danny Polo(cl/as) Hal McKusick(as) John Andrews, Bill Massingill(ts) Gene Allen(bar) Claude Thornhill(p) Joe Oerise(g) Russ Saunders(b) Bill Exner(d)

JUNE 9, 1949

5. THROUGH A LONG AND SLEEPLESS NIGHT
   (Vocal by Nancy Clayton)
6. WHO DO YOU KNOW IN HEAVEN
   (Vocal by Russ McIntyre)
7. ON THE 5:45
   (Vocal by Nancy Clayton, Russ McIntyra and The Snowflakes)

CLAUDE THORNHILL IN DISCO ORDER

Volume 10

January 5, 1949 - June 9, 1949

PREVIOUSLY ISSUED IN THE COLLECTOR'S SERIES ON AJAZ

LP-201, 209, 217, 225, 233, 273 CHARLIE BARNET, Volumes 19-24
LP-202, 210, 218, 226, 234, 242, 250, 258: CLAUDE THORNHILL, Volumes 1-8
LP-203, 211, 219, 227, 235, 241, 251, 262, GENE KRUPA, Volumes 16-23
LP-204, 212, 220, 228, 236, 244, 252: JAN SAVITT, Volumes 5-11
LP-205, 213, 221, 229, 237, 245, 253, 261: JIMMY DORSEY, Volumes 13-20
LP-206, 214, 222, 230, 238, 246, 254, 260: BOB CROSBY, Volumes 7-14
LP-207, 215, 223, 231, 239, 247, 255, 263, 271: WOODY HERMAN, Volumes 13-21
LP-208, 216, 224, 232, 240, 248, 256: COUNT BASIE, Volumes 9-15
LP-243, 249, 257, 265, 272, CHARLIE SPIVAK, Volumes 1-5
LP-259, 264 ARTIE SHAW, THE EARLY YEARS, Volumes 1-3

◆

FOR A COMPLETE CATALOG INCLUDING EARLIER VOLUMES WRITE:

AJAZ RECORDS INC.
BOX 1076
ZEPHYRHILLS, FLA. 33599

◆

AJAZ-274

AJAZ 266

CLAUDE THORNHILL

COMPLETE IN DISCO ORDER



VOLUME 9

December 15, 1947 - January 4, 1949

CLAUDE THORNHILL
Complete In Disco Order

Volume 9

December 15, 1947 - January 4, 1949

SIDE ONE:

Ed Zandy, Louis Mucci, Red Rodney(tp) Tak Takvorian, Allan Langstaff(tb) Walter Welscher, Sandy Siegelstein(f-hn) Ed Stang(pic/fl) Danny Polo, Lee Konitz(cl/as) Bill Barber(tuba) Mickey Folus, Mario Rollo(cl/ts) Bill Bushey(cl/bar) Claude Thornhill(p) Barry Galbraith(g) Joe Shulman(b) Bill Exner(d)

December 15, 1947

1. **LOOK FOR THE SILVER LINING**
   (Vocal by Fran Warren, arr. by Bill Borden)
2. **JUST ABOUT THIS TIME LAST NIGHT**
   (Vocal by Fran Warren, arr. by Bill Borden)
3. **FOR HEAVEN'S SAKE**
   (Vocal by Fran Warren, arr. by Bill Borden)
4. **WHIP-POOR-WILL**
   (Vocal by Fran Warren,arr. by Bill Borden)

Claude Thornhill(p) Barry Galbraith(g) Joe Shulman(b) Bill Exner(d)

December 16, 1947

5. **THAT OLD FEELING**
6. **COQUETTE**
7. **SOMEDAY I'LL FIND YOU**

SIDE TWO:

Session continues

1. **THE MEMORY OF AN ISLAND**

Personnel the same as December 15

December 17, 1947

2. **I REMEMBER MAMA**
   (Vocal by Fran Warren, arr. by Andy Phillips)
3. **YARDBIRD SUITE**
   (Arranged by Gil Evans)
4. **TELL ME WHY**
   (Vocal by Fran Warren, arr. by Gil Evans)
5. **LET'S CALL IT A DAY**
   (Arranged by Claude Thornhill)

John Carisi, John Napton, Gene Roland(tp) Allan Langstaff, Leon Cox(tb) Art Sussman, Addison Collins(f-hn) Danny Polo, Jerry Therkeld(cl/as) Drew Moore, Mario Rollo(cl/ts) Bill Bushey(cl bar) Claude Thornhill(p) Barry Galbraith(g) Joe Shulman(b) Bill Exner(d)

January 4, 1949

6. **WIND IN MY SAILS**
   (Vocal by Buddy Hughes and The Snowflakes, arr. by Charles Naylor)
7. **MY DREAM IS YOURS**
   (Vocal by Buddy Hughes, arr. by Bill Borden)

PREVIOUSLY ISSUED IN THE COLLECTOR'S SERIES ON AJAZ

LP-201, 209, 217, 225, 233, CHARLIE BARNET, Volumes 19-23
LP-202, 210, 218, 226, 234, 242, 250, 258: CLAUDE THORNHILL, Vol. 1-8
LP-203, 211, 219, 227, 235, 241, 251, 262, GENE KRUPA, Volumes 16-23
LP-204, 212, 220, 228, 236, 244, 252: JAN SAVITT, Volumes 5-11
LP-205, 213, 221, 229, 237, 245, 253, 261: JIMMY DORSEY, Volumes 13-20
LP-206, 214, 222, 230, 238, 246, 254, 260: BOB CROSBY, VOLUMES 7-14
LP-207, 215, 223, 231, 239, 247, 255, 263: WOODY HERMAN, Volumes 13-20
LP-208, 216, 224, 232, 240, 248, 256: COUNT BASIE, Volumes 9-15
LP-243, 249, 257: CHARLIE SPIVAK, Volumes 1-3
LP—259: ARTIE SHAW, THE EARLY YEARS, Volume 1

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AJAZ 266



"S.O.S."

Surfside RECORDS, INC.

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BUTCH STONE—Vocals, Trumpet

BOB ENOS—Drums, Percussion

TIM GORDON—Vocals, Sax

GLENN KAWAMOTO—
Vocals, Bass Guitar

RICK LANGFORD—Vocals, Obxa, Piano

PAT CARPENTER—Vocals, Guitar

BILL SAFRIT—Sound Tech.

BRIAN PICKETT—Lighting

ADDITIONAL MUSICIANS:
(BRAZIL & OVER THE RAINBOW)

MIKE FAULKENBURY—Guitar

CHARLIE WRENN—Bass

DAVID DEWBERRY—Drums

BILL "FIG" NEWTON—Sax

ROGER HARDEE—Vocals

TIM EATON—Vocals & Keys

("MOTION" & I WANT YOU)

GERARD BENSON—Bass

FRANK JERNIGAN—Drums

ANDRE' FERRERI—Guitar

TIM GORDON—Sax

RICK LANGFORD—Keys

PAT CARPENTER—Vocals

TIM EATON—Vocals

(JIM BROCK—Percussion)



TIM EATON—Personal Manager

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(704) 372-1970

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SIDE ONE—

(1) **WALK THAT CHALKLINE** 2:59
Fort Knox Music/BMI (Bernard/Norman)

(2) **WHITE CLIFFS OF DOVER** 2:28
Burnstein & Co. ASCAP (Kent/Burton)

(3) **IT AIN'T THE BEAT IT'S THE "MOTION"** 2:48 Jay & Cee/BMI (Glover/Mann)

(4) **LONELY TEARDROPS** 2:12 Brunswick Music (Barry Gordy, Jr.)

(5) **GIGOLO** 4:36 Vegas Music ASCAP (Casucci/Brammer/Caesar)

SIDE TWO—

(1) **BRAZIL** 2:42 Peer Int'l/BMI (Barroso/Russell)

(2) **I WANT YOU** 2:52 Modern Pub./BMI (Oavis/Jofea)

(3) **DON'T MESS AROUND WITH LOVE** 3:40 Beacon Music/BMI (The Blenders)

(4) **OVER THE RAINBOW** 2:17 Fiest Inc. ASCAP (H. Arlen/E.Y. Harburg)

(5) **YOUR CASH AIN'T NOTHIN' BUT TRASH** 2:53 Hill & Range/BMI (C. Calhoun)

PRODUCED & ARRANGED BY: **Tim Eaton**
THE POOR SOULS

CO-PRODUCED, ENGINEERED & MIXED BY: **Dave Henson**

RECORDED AT: **Arthur Smith Studios, Charlotte, N. C.**

MASTERED BY: **Jeff Sanders, Kendun Recorders, Burbank, California**

ALBUM COVER DESIGN: **Don Faulkenbury**

BACKGROUND PHOTO: **Richard Horseman**

PHOTO GRAPHICS: **Geary Clark**

ALBUM GRAPHICS: **Tom Pope**

PRODUCTION ASSISTANCE: **John H. (Jack) Polhill, James W. (Jim) Caudle, Chauncey Edwards**

Surfside
1005 RECORDS, INC.

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THE GOSPEL
IN RHYME
Rev. Howard E. Johnson
stereo
GLP-52

THE GOSPEL IN RHYME

"The Gospel in Rhyme" composed and narrated by Rev. Howard E. Johnson, is a unique and prolific series of messages about God's goodness to all mankind. These poetic sermonettes are specifically designed to entertain as well as proclaim to men everywhere that serving a true and loving God can be a part of daily life.

He has chosen as background music some of the great renditions of the late Alfred Bolden as well as others to make your listening more pleasurable.

The author, Rev. Johnson, is a family man with three lovely children that became his task to raise after his wife was called to her heavenly home several years ago. He has enjoyed being a father and a free-lance writer and over a period of ten years has, with his creative mind, produced more than 200 poems of inspiration to the glory and honor of God on every biblical subject and practically every book of the Bible.

Rev. Johnson's calling into this very special type of ministry resulted in his being ordained and licensed and presently his evangelistic travels have brought him to perform with his religious presentations in almost every state in the union.

"The Gospel in Rhyme" has been a part of the radio programming in seven major cities and three television stations across the midwestern states for the past four years.

He deeply and sincerely is grateful to you and all who appreciate and enjoy this, his second dedication, by way of recording and prays that you find strength and comfort in your album.

ROBERTA WHITE



REV. HOWARD E. JOHNSON

SIDE ONE

1. I CHANGE NOT 5:40
2. WHAT MANNER OF MAN IS THIS? 10:30
3. LET BROTHERLY LOVE CONTINUE 6:40

SIDE TWO

1. WHERE IS GOD? 7:00
2. GIVE THANKS UNTO THE LORD 7:28
3. LIVING BE IN VAIN 7:06

GOSPEL GRACE RECORDS
P.O. Box 3004
LOUISVILLE, KENTUCKY

720422

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GLP-52


Salve Simpatia
Jorge Ben
4036199
MADE IN BRAZIL
SOM LIVRE

Lado A

1 - *Boiadeiro*
2 - *Ive Brussel* **
3 - *Adelita*
4 - *Waldomiro Pena*

Lado B

1 - *Salve Simpatia*
2 - *Menina Crioula*
3 - *Occulatus Abis*
4 - *Cantileñas de São Victor*

Jorge Ben



Coordenação Geral e Direção de Produção: *Guto Graça Mello*
Produção Executiva, Direção de Estudio, Técnico de Gravação, Direção de Mixagem e Técnico de Mixagem: *Max Pierre*
Assistente de Produção: *Yara Vidal*
Arregimentação: *João Luzze*
Arranjos e Regências: *Lincoln Olivetti*
Assistentes de Estudio: *Julinho Martins/Felipe Nery/Mario Jorge*
Montagem: Ieddo Gouveia
Corte: *Americo (Tapecar)*
Engenheiro de Manutenção: Nolan Leve
Assistentes: *Jorge (Gordo), Pimentel (Magro).*
Fotos, Capa e c/Capa: *Antonio Guerreiro*
Foto Encarte: Paulo Rubens
Lay out, Direção de Arte e Arte Final: *Nilo de Paula*
Coordenação de capa: *Vera Roesler*
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** *Participação Especial de Caetano Veloso*
Gentilmente cedido pela Polygram

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ALL OF ME



BETHLEHEM HIGH FIDELITY BCP 6014

the Debonair mr. hartman

HYDE/HANNAN

JUN 7 1957 —R.S.

BCP-6014
"MICRO COSMIC SOUND"

"ALL OF ME — THE DEBONAIR MR. HARTMAN" — Johnny Hartman

SIDE A

Band 1: BLUE SKIES (2:53)*
(Berlin)

2: I COULD MAKE YOU CARE (3:29)
(Cahn-Chaplin)

3: TENDERLY (3:18)
(Gross-Lawrence)

4: THE LAMP IS LOW (2:39)
(DeRose-Parish-Shefter)

5: WHILE WE'RE YOUNG (2:52)
(Engvick-Wilder-Palitz)

6: BIRTH OF THE BLUES (2:52)*
(DeSylva-Brown-Henderson)

PERSONNEL

JOHNNY HARTMAN, vocals accompanied by:

1: The Bethlehem Orch., cond. by Frank Hunter

* * *

2: The Ernie Wilkins Group (on starred tunes only)

Reeds:
TONY ORTEGA—alto
JEROME RICHARDSON—flute, tenor
LUCKY THOMPSON—tenor
DANNY BANK—baritone

Brass:
ERNIE ROYAL—trumpet
HOWARD McGHEE—trumpet
FRANK REHAK—trombone

Rhythm:
HANK JONES—piano
OSIE JOHNSON—drums
MILT HINTON—bass

* * *

Recorded November, 1956 in New York City

SIDE B

Band 1: I'LL FOLLOW YOU (3:28)
(Turk-Ahlert)

2: I CONCENTRATE ON YOU (3:45)
(Porter)

3: STELLA BY STARLIGHT (3:43)
(Young-Washington)

4: I GET A KICK OUT OF YOU (3:04)*
(Porter)

5: THE END OF A LOVE AFFAIR (3:16)
(Redding)

6: ALL OF ME (2:15)*
(Simons-Marks)

The friendless light of a chilly dawn edged its way through an open window in Johnny Hartman's apartment in mid-town Manhattan. He lifted himself slowly from a huge leather armchair, stretched, and walked quietly toward the opening, casually flinging a cigarette to the pavement below. Applause from the night's work, just ended, rang in his ears, and as he sucked the damp morning air into his lungs, he reflected on the dizzy world of entertainment, and the impossible demands it makes on one's constitution.

"What does anyone want out of this business?" Johnny thought, watching the sparse traffic dart aimlessly. "What does it mean to have a talent that puts you on a merry-go-round of clubs, theaters and one nighters so that Jane and John Public can feel that their entertainment dollar was wisely spent?" Like all entertainers — comics, musicians, singers — Johnny counted himself among the more fortunate sons of Adam that he derived his income from something he enjoyed doing from childhood, singing. Hell, even if he were a laborer he could still sing, so he was ahead of the pack no matter how you figured it.

But what did he want out of it? What measure of compensation beyond the hard won money keeps a guy fighting upstream against the torrents of bad music and careless listeners? His lightly playing radio beeped six o'clock and Johnny turned it off . . . he was ready to retire. He turned the question over in his mind as he kicked off his shoes, and suddenly a thought seized him. "A perfect LP," Johnny thought, " . . . that's what I'd really like to get. Not a flawless performance, but perfect in the sense that the tunes are my kind of tunes, and the music is my kind of music." He lit a cigarette and snapped the light switch on the wall. "My kind of tunes," he continued, " [illegible] played for me by musicians who know m[illegible]pensation is worth all the ignomin[illegible]oney I didn't make."

Johnny Hartman sank into bed, and his thoughts overcame the lulling effect of another quiet dawn. "Pick out some tunes boy," he said half-aloud, "just what would you record if someone gave you the green light? You're a good singer, but good singers are a dime a dozen . . . you've got to prove yourself a great singer . . . and the best way to do it is to line up the tunes that'll show you off best." What was that tune he sang so often in D.C. . . . "I'll Follow You," . . . there's a beautiful thing, he'd certainly include that. Something else for strings . . . some composers maybe, like Cole Porter's "I Concentrate on You," and the beautiful Walter Gross composition "Tenderly" — done in its original three-quarter time style. Something with a nostalgic touch like "While We're Young" and "I Could Make You Care," and maybe something a little sad like "The End of A Love Affair."

Relaxation coursed through his body as the tenseness of the night's work left him and he fought to stay awake . . . to prolong this pleasant interlude of a dream record. "There are so many beautiful tunes," he mused, "they'd have to be done in a very special way." Who would he ask to arrange them . . . to capture on paper the melody and harmony of strings, woodwind and rhythm that he envisioned? Who was that fellow that worked briefly with him on another record date . . . the boyish lad from Pennsylvania who showed such a deft touch in blending strings in a manner Johnny had never heard before? Of course, Frank Hunter, . . . how could he forget Frank who thought so highly of his voice quality that he offered to orchestrate anything Johnny needed for his club work for nothing . . . well, at least for scale. No questions . . . Hunter would be his arranger, and what he couldn't do with these tunes wouldn't be worth talking about.

Fatigue, which danced on the edge of his consciousness for many minutes came rushing in to obscure further thought. In the half-light of reality he could hear a melody, but couldn't remember the words.

A jangling telephone returned Johnny's thoughts to reality. Time had passed, and as he reached for the receiver he noticed the peculiar slant of the sun's rays in mid-afternoon. Ernie Wilkins laughed at the other end of the line, and Johnny had to tell him about the "perfect" LP and the plans he had for it.

"No you don't Johnny," Ernie beamed, "as long as you're going that far, you have got to let me give you some tempo things you can swing with . . . things like you did with Dizzy Gillespie." Johnny pondered the words as Ernie hung up and suddenly the picture was clear. "Ernie's right," he decided, "and he's just the guy to do the kind of arrangements that'll really give depth to the idea." Good rhythm tunes like "All of Me," "Birth of the Blues," "I Get A Kick Out of You," and "Blue Skies" done with men like Jerome Richardson, Danny Bank, Tony Ortega, Lucky Thompson, Ernie Royal, Howard McGhee, Frank Rehak, Hank Jones, Milt Hinton and Osie Johnson. They'd really give his dream recording the kind of substance it deserved.

Johnny showered, dressed and left the apartment. The warm November sun at his back prodded him in a downtown direction, and as he ambled on Broadway he resolved to make his wants known to his manager, his agent and . . . yes his record company. Why not? If the LP were recorded he could almost guarantee its success . . . well, at least he'd try. Surely his talent, in combination with the others he had in mind wouldn't go unnoticed once their collective ideas were captured on tape. If they weren't . . . well, at least he had the satisfaction of knowing that his esthetics weren't scarred by the milieu of contemporary supper clubbing. He'd ask and await the results.

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BCP-50 [illegible]
BCP-51 [illegible]elian Jazz Quintet
BCP-52 [illegible]y Peich Dek-Tette
BCP-53 [illegible] Russ Gorcie's "Wigville" Band
BCP-54 "Claude Williamson"
BCP-55 "Stu Williamson"
BCP-56 "Chris" — Chris Connor
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PHILIPS
A GRANDE ORQUESTRA DE
PAUL MAURIAT
VOL. 23
DON'T GO BREAKING MY HEART
SAVE YOUR KISSES FOR ME
PAPA-TANGO-CHARLY
COULD IT BE MAGIC
BESAME MUCHO
TATTOO BAY
FERNANDO



PHILIPS
STEREO
9120 162
Série de Luxo

Lado 1

A GRANDE ORQUESTRA DE PAUL MAURIAT VOL. 23

1. COULD IT BE MAGIC 3:25
   (A. Anderson - B. Manilow)
2. SAVE YOUR KISSES FOR ME 3:04
   (T. Hiller - M. Lee - L. Sheridan)
3. PAPA-TANGO-CHARLY (Le triangle des Bermudes) 2:05
   (P. Adler - M. Shuman)
4. DERRIÉRE L'AMOUR (Dietro l'amore) 3:32
   (V. Pallavicini - S. Cutugno - P. Delanoe)
5. L'AMOUR C'EST COMME LES BATEAUX 3.06
   (G. Thibaut - A Popp)
6. TU SAIS JE T'AIME 3:23
   (Sevran - Carmone - Alec)

Lado 2

1. DON'T GO BREAKING MY HEART 3:25
   (C. Blanche - A. Orson)
2. FERNANDO 3:57
   (B. Anderson - S. Anderson - B. Ulvaeus)
3. BESAME MUCHO 2:50
   (C. Velasquez)
4. TATTOO BAY 3:02
   (Paul Mauriat)
5. JE VAIS T'AIMER 3:17
   (J. Revaux - M. Sardou - G. Thibaut)
6. IL ÉTAIT UNE FOIS NOUS DEUX 3:22
   (V. Pallavicini - S. Cutugno - P. Delanoe - C. Lemesle)

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Ingénieur du son: Dominique PONCET
Assistant: Hervé HOCHET
Collaboration artistique: Gérard GAMBUS
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Press Release — Michael D

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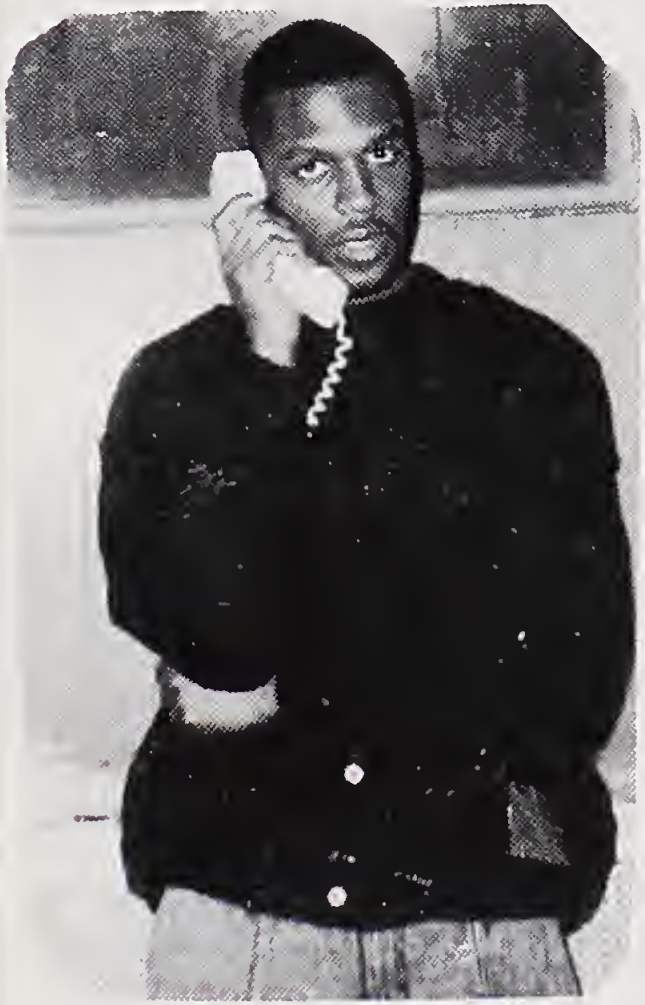
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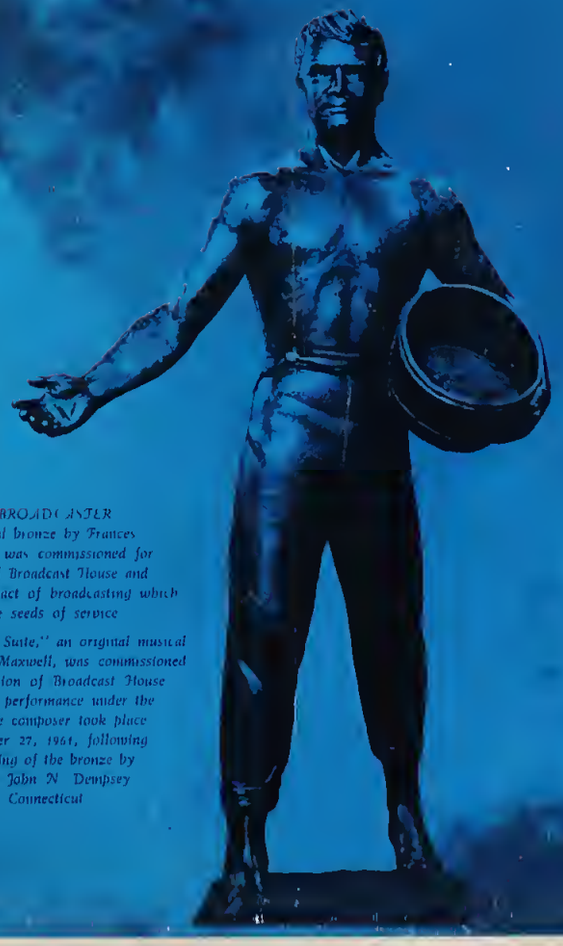
"DON'T GIVE ME NO CRACK"

THE BROADCASTER

A SYMPHONIC SUITE

COMPOSED AND CONDUCTED BY

ROBERT MAXWELL



THE BROADCASTER
In original bronze by Frances Wadsworth, was commissioned for the lobby of Broadcast House and symbolizes the act of broadcasting which sows the seeds of service

"The Broadcaster Suite," an original musical work by Robert Maxwell, was commissioned for the dedication of Broadcast House Its premiere performance under the baton of the composer took place on November 27, 1961, following the unveiling of the bronze by Governor John N Dempsey of Connecticut

THE BROADCASTER

A SYMPHONIC SUITE

COMPOSED AND CONDUCTED BY

ROBERT MAXWELL

Commissioned expressly for the dedication of
BROADCAST HOUSE

WTIC TV—AM-FM

Hartford, Connecticut

The following remarks were delivered on November 27, 1961 by Paul W. Morency, President of The Travelers Broadcasting Service Corporotion, on the occasion of the dedication of BROADCAST HOUSE.

"We ore proud of BROADCAST HOUSE, but we know that a building is only a building . . . it is the spirit and the mind . . . the search and the striving of men which give truth and meaning to stone and mortar.

"Over one hundred years ago the Reverend Theodore Parker penned words which express what we believe should be our aim and goal. He wrote: 'Truth never yet fell dead in the streets; it has such affinity with the soul of man, the seed however broadcast will catch somewhere and produce its hundredfold. . . .'

"In our search for tangible reminders of our primary obligations, we commissioned the creation of two works of art, each symbolic of those words written in 1842. One is a musical work—a symphonic suite—entitled THE BROADCASTER, composed by Robert Maxwell. You will hear its world premiere performance tonight under the baton of the composer. The other is a statue in bronze, also titled THE BROADCASTER, sculptured by Frances Wadsworth."



THE BROADCASTER

a symphonic suite by Robert Maxwell

(From program notes written for the world premiere performance over WTIC TV-AM-FM on November 27, 1961)

"It was almost two years ogo that WTIC, looking forward to this night of dedication, decided to commission a composer to write an original musical work which in harmony ond melody would capture the spirit of BROADCAST HOUSE and what it stands for. After many weeks of seorching and negotiations, Leonord Potricelli, Vice President of Television Progroms, decided that the one person ideally suited to compose this music was Robert Maxwell, who began his musical career os staff harpist with the WTIC Orchestro under the direction of Moshe Poranov. Since that time, Robert Maxwell has become recognized os one of the world's great harpists. His fame as a performer was enhanced as he achieved new successes os composer of such wonderful melodies as EBB TIDE and SHANGRI-LA.

"In July 1960, Mr. Maxwell was asked to compose a symphonic suite in four movements to be titled: THE BROADCASTER. The first would be called DEDICATION in honor of BROADCAST HOUSE as a whole. Each of the other three movements would be symbolic of the stations in BROADCAST HOUSE, namely WTIC-AM, FM ond TV.

"1. DEDICATION—BROADCAST HOUSE
The first movement, DEDICATION, opens brightly with trumpets, and then moves into a broad, sweeping melody which reverently captures the spirit af dedication.

"2. CELEBRATION—WTIC-AM
The second movement, CELEBRATION, a tribute to WTIC-AM, begins with a brilliant fanfare for brass and snare drum, segues into a sparkling waltz tempo, portraying the festivities af the day of dedication.

"3. MEDITATION—WTIC-FM
Next comes a movement titled MEDITATION, a tribute to WTIC-FM. This is a very lovely and inspired ballad theme featuring muted strings, reeds and harps, and depicts the serenity and beauty of music associated with WTIC-FM.

"4. ANTICIPATION—WTIC-TV
The final movement, ANTICIPATION, is a tribute to WTIC-TV. It begins in march tempo, very softly, as if at distance, and gradually builds in volume as the various choirs of the orchestra join in. At its climax, the movement recalls the FM theme, this time in a broad, majestic tempo, and comes to on end on a note of triumph, symbolizing the march toward the future."

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ALLIGATOR BOGALOO

LOU DONALDSON

BLUE NOTE

BLP 4263/84263

MELVIN LASTIE, Sr., cornet; LOU DONALDSON, alto sax;
GEORGE BENSON, guitar; LONNIE SMITH, organ; LEO MORRIS, drums.

LOU DONALDSON is back. He has returned to the Blue Note label, where he scored notable triumphs in jazz recordings by recording some of the leading best selling albums in their catalogue.

As one of the chief ambassadors of the "people to people" type of jazz communication this alto saxophonist, who has shown great concern for continuing the tradition of combining the old with the new, celebrates his homecoming with a new album that promises to continue his prominent position as one of the outstanding contributors to the sound of happy jazz.

Over the years, as most liner note annotators of the Blue Note albums have documented, Lou Donaldson has been consistent in his sound, and constant in his approach in developing a style that has met with vast approval by the jazz public.

A review of the history of Lou Donaldson in jazz has brought an almost unanimous opinion by writers and reviewers that Lou Donaldson is a member of that diminishing breed of jazz purveyors who register no fear of swing and are delighted for the opportunity to communicate with the listeners.

If there is any criticism of Lou, the commentator looking for his critique would observe that Lou Donaldson is not a flashy personality and unlike many of his jazz constituents avoids the glare of public controversy. He does little in the way of fabricating an image that will motivate a writer to create readable and colorful misimpressions. Nor does he lean on any crutch except to allow his music to speak for Lou Donaldson the musician and Lou Donaldson the man.

As with every excellent artist with something important to say, it is necessary to dig beneath the surface. For great artists manage somehow to convey a simplicity that many times defies a definitive explanation. Because they do things simply and do it well, without the embellishment geared to the hungry readers who want to titillate their appetites with the unsavory or the forbidden, the true artist most times must wait almost a lifetime to receive his just due.

A look at the alto saxophonists on the jazz scene today will immediately attest to the fact that Lou is high up on the list of the top ten. His perch on the ladder is far from a precarious one for he has well earned his musical letters with such masters as Art Blakey, Horace Silver, Jimmy Smith, Grant Green, Miles Davis, Thelonious Monk, Charlie Parker, Sonny Stitt and others. He has also been one of the important veterans who has not feared the rush of oncoming youth. Rather he has taken the time to introduce them and given them the advantage of being exposed with him as contributing members of his album dates.

In this current album, Lou has once again merged his talents with rising young jazz stars in George Benson, guitar; Lonnie Smith, organ and Melvin Lastie, Sr., cornet.

The three youngsters are recent alumni of Rhythm and Blues, which has proven its close kinship to jazz. George began as an R & B singer and guitarist before settling on the guitar fulltime where he earned much attention for a few years as guitarist with Brother Jack McDuff. During his tenure with Brother McDuff, he proved to be a consistently hard and cooking swinger. And with the McDuff group playing the music rooms throughout the country that catered to patrons who liked a good blend of ballad jazz and blues, George learned his craft well. So well in fact that he was pegged to work the Guitar Workshop at the Newport Jazz Festival in 1966 and according to the well regarded jazz pianist and broadcaster Billy Taylor, who produced the workshop, "George broke it up."

When he formed his own group upon leaving McDuff, he hired Lonnie Smith, who was waiting for the opportunity to became a full fledged member of the jazz academy. Since then, the two have been in the forefront of one of jazzdom's most exciting young groups on the East Coast, playing to SRO houses at Count Basie's, Minton's Playhouse and Club Baron in New York.

Melvin Lastie, Sr. was a stellar member of a group led by Willie Bobo, the Boss of Latin Soul. The group had a big seller in *I Know*, which rested on the charts for a number of weeks. Melvin, known as the preacher to his musical constituents, has a big, fiery sound that is brassy and full. He is one of the last of the practicing cornetists in the business.

With the addition of Leo Morris, who has learned that drummers must do more than "kick" but must be musical in their sound as well as punctuate, Lou Donaldson has formed a group that has produced six illuminating sides in this album.

Lou, still the masterful writer, has come up with three originals for this date: *Alligator Bogaloo*, the title tune, *The Thang* and *Rev. Moses*. *Alligator Bogaloo* will no doubt take its place alongside other Donaldsonian compositions such as *Blues Walk*, *Gravy Train*, and the works on his *Natural Soul* album (Blue Note BLP 4108).

For here, Lou digs in ever mindful that the trend of America today is to move back on the dance floor that was vacated far too long a period. Yet, there is no compromise of musical validity here. It is simply groovy jazz with an accented beat that, like all Lou's music, makes you want to pat your foot and allow your body to become caught up in the rhythm. Lou, Melvin, George and Lonnie each has his say, giving equal voicing to a tune that spells out the musical theme of the album.

Freddie McCoy a young vibist out of Newark, New Jersey, wrote *One Cylinder*. The organ and drums lay down the beat with the horns and guitar coming in in unison, followed by individual choruses from each of the front section. The overlay of the solos on the constant beat gives it a continuous stop and go feeling.

The Thang is a straight ahead swinger with, again, the emphasis on the back beat. Neither complicated to understand or to feel, it is the type of tune that points to what is happening in jazz today in that R & B and jazz are becoming a compatible duo.

Aw Shucks! gives the young Mr. Smith, (no blood relation, but musically related, to the master of the organ, James Oscar, or Johnny Hammond Smith) an opportunity to display his writing talent. He shows he is deeply immersed in the blues and has listened closely to the veterans of the organ and has learned his lessons well.

Rev. Moses may or may not be a fictional character. But there is no doubt Lou has an affection for the soulful and priestly duties of the men of the cloth. This is a gospel tinged but blues baptized offering that gives evidence of his discipleship.

There are few masters of the ballad that Lou has to bow to. On *I Want a Little Girl*, his alto speaks warmly and with compassion.

Alligator Bogaloo is another impressive offering of Lou Donaldson's that gives proof that his ear is attuned to the happenings of today and yet does not alter his position in jazz as one of the outstanding proponents of the "people to people" jazz that communicates.

—DEL SHIELDS, Executive Vice President
NATIONAL ASSOCIATION OF RADIO ANNOUNCERS.
WLIB-FM

George Benson and Lonnie Smith perform
by courtesy of Columbia Records.

Cover Photo & Design by REID MILES
Recording by RUDY VAN GELDER

Side 1

1. **ALLIGATOR BOGALOO** Time 6:45
   (Lou Donaldson) Blue Horizon Music—BMI
2. **ONE CYLINDER** Time 6:40
   (Freddie McCoy) Prestige Music Co., Inc.—BMI
3. **THE THANG** Time 5:45
   (Lou Donaldson) Blue Horizon Music—BMI

Side 2

1. **AW SHUCKS!** Time 7:15
   (Lonnie Smith) Roosevelt Music Co., Inc.—BMI
2. **REV. MOSES** Time 6:20
   (Lou Donaldson) Blue Horizon Music—BMI
3. **I WANT A LITTLE GIRL** Time 4:25
   (Mencher-Moll) Shapiro, Bernstein & Co., Inc.—ASCAP



Blues Walk – BLP 1593



Here 'Tis – BLP 4066



Gravy Train – BLP 4079



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Joseph E. Casey, Vice President
Promotion, Nashville

Dear Programmer:

The attached twelve inch, 33 1/3 recording on the hottest group in the country today, EXILE, represents a small portion of eight number 1 records.

In fact, this is "The Exile Radio Video". The video and soundtrack were recorded live in their home town of Lexington, Kentucky at a "Welcome Home Exile" concert. The video will be serviced to all national, regional and local broadcast and cable outlets.

As a show of our appreciation to you, the radio stations that have supported this incredible group from the beginning, we wanted to share some of the great memories in their recording career. This recording is a medley of four of their biggest singles and this soundtrack features the songs, "Super Love", "Kiss You All Over", "Woke Up In Love", and "I Could Get Used To You". It also represents four of ten cuts from their current album "EXILE'S GREATEST HITS". We feel this recording will lend itself to some good solid music programming on your part. This recording is available only to you and will not be marketed in a commercial configuration. While this recording is being pressed in limited quantities, if you feel you could use a few additional copies, please notifiy our office.

On behalf of CBS Records-Nashville and EXILE, my sincere appreciation for your participation in making eight number 1 records, "The Exile Radio Video" and "EXILE'S GREATEST HITS" possible.

Sincerely,

Joseph E. Casey
CBS Records-Nashville
Vice President of Promotion

JEC/dsj
encl.

the WATCHMEN



1/05/12
5-00

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JACKET MADE IN CANADA



RIKKI AARON

RIKKI AARON

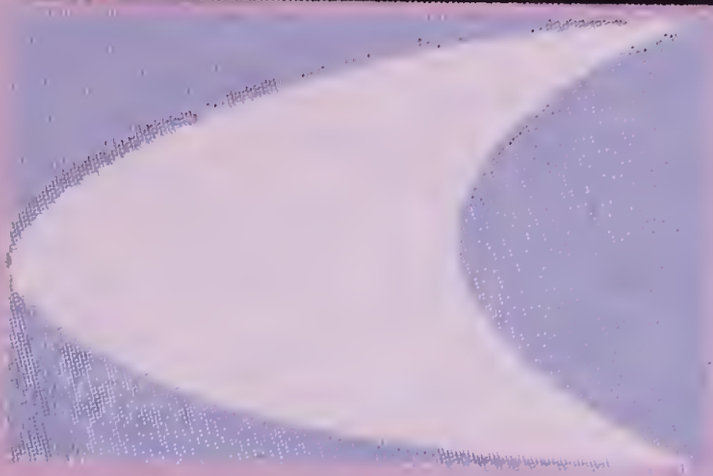
Side A - FOR THE LOVE OF MUSIC

(D. Watson)
David Watson - Vocals, Piano, Hammond Organ
Stanley O'Donnell - Vocals, Drums
James Flynn - Bass

Side B - SAY WHAT'S ON YOUR MIND

(D. Watson)
David Watson - Lead Vocals, Piano, Drums, Hammond Organ
Stanley O'Donnell - Background Vocals
Vernon Anthony - Guitar
James Flynn - Guitar
Earl Hartfield - Sax
Richard Robinson - Engineer

NASHBORO RECORDS



SIDE ONE

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STEREO

NA-7254-A

Produced By:
Shannon Williams

LIVE AT THE WAR MEMORIAL AUDITORIUM

Tommy Ellison & The Five Singing Stars

1. ORGAN SOLO :52
2. I FINALLY GOT MYSELF TOGETHER (Billy Hardy) 4:58
(PD) Intro to Perry Taft :11
3. WITNESS (IN MY SOUL) (Perry Taft) 6:43
(PD) Tommy Preaching :34
4. COME ON HOME 5:37
(Tommy Ellison) Excellorec Music (BMI)

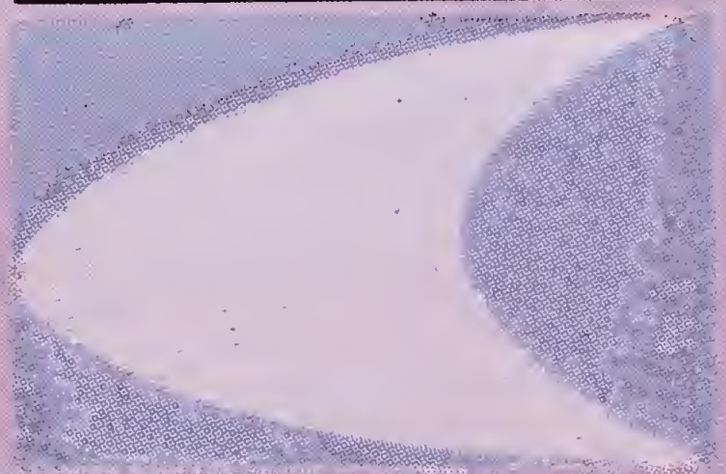
1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

NASHBORO RECORDS ®

SIDE TWO

℗© 1982 NASHBORO

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STEREO

NA-7254-B

Produced By:
Shannon Williams

LIVE AT THE WAR MEMORIAL AUDITORIUM

Tommy Ellison & The Five Singing Stars

1. INTRO TOMMY TALKING 2:16
2. SERVE THE LORD (Tommy Ellison) 2:07
(Ronald Kersey) Excellorec Music (BMI)
3. I'M NOT THE SAME PERSON (Tommy Ellison) 2:50
(Tommy Ellison) Excellorec Music (BMI)
4. I'VE BEEN LOVING GOD FOR SO LONG 4:03
(Tommy Ellison) (PD)

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

SERIOUS BUSINESS RECORDS
73 SPRING ST. NEW YORK, NY 10012



SIDE 1
33 1/3 RPM

STEREO
SBR40

THE PAPARAZZI "ROCOCO"

1. ...AND AWAY WE GO	2:58
2. HI	2:25
3. THE ROCOCO TAPE	1:57
4. UP UP AND AWAY	4:54
5. UPPER EAST SUICIDE	1:48

My Zebra Music (ASCAP)
All selections by Erik Paparozzi
©2003 ℗2010

LONG PLAYING HIGH FIDELITY

SERIOUS BUSINESS RECORDS
73 SPRING ST. NEW YORK, NY 10012



SIDE 2
33 1/3 RPM

STEREO
SBR40

THE PAPARAZZI "ROCOCO"

1.	EPIC PROPORTIONS	4:27
2.	GOING GOING GONE...	1:29
3.	MY O MY	4:22
4.	FALL (INTO IT)	5:02

My Zebra Music (ASCAP)
All selections by Erik Paparozzi
©2003 ℗2010

LONG PLAYING HIGH FIDELITY

Platipussy

Side A

1- Get your shit outta my place
2- Eat Me
© 1995 Platipussy

Platipussy

Side B

1- B.R.N.

2- Eat Me (Dance)

©1995 Platipussy

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023

Long Playing Non-Breakable Micro Groove 33⅓ RPM

EARLY SYNCOPATED DANCE MUSIC

Cakewalks, Two-Steps, Trots, and Glides

Compiled and annotated by DAVID A. JASEN

SIDE ONE

Folkways Records

RF 37 A

1. At a Georgia Camp Meeting - Sousa's Band
2. Smoky Mokes - Columbia Orch.
3. Creole Belles - Metropolitan Orch.
4. King Chanticleer - Prince's Band
5. Kerry Mills Ragtime Dance - Zonophone Concert Band
6. Kentucky Kut Up - Pryor's Band
7. The Minstrel Band - Pryor's Band
8 Grizzly Bear - Pryor's Band

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43 West 61st Street, NYC 10023 NY USA

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023

Long Playing Non-Breakable Micro Groove 33⅓ RPM

© 1978 Folkways Records & Service Corp.

EARLY SYNCOPATED DANCE MUSIC

Cakewalks, Two-Steps, Trots, and Glides

Compiled and annotated by DAVID A. JASEN

SIDE TWO

Folkways Records

RF 37 B

1. Gertrude Hoffman Glide - Walter B. Rogers Band
2. Too Much Mustard - Walter B. Rogers Band
3. Everybody Two-Step - Military Band
4. The Horse Trot - Military Band
5. One Step Instruction
6. Bon Ton One Step - Conway's Band
7. The Dancing Deacon - Jim Europe's Hell Fighters
8. Bees Knees - Original Memphis Five

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43 West 61st Street, NYC 10023 NY USA


PRIORITY
RECORDS
CYNTHIA CLAWSON
33⅓ RPM
STEREO
℗ 1983 CBS Inc.
AS 1632
XSS 169265
Intro :39
Time: 4:28
COME CELEBRATE JESUS
-J. Rosasco - C. Cloninger- Taken From The
Priority Lp: "FOREVER" BJU 38633
Narrated lead-in by artist 2 station ID's
Publisher: Priority Music (ASCAP)
Produced by John Rosasco
DEMONSTRATION
NOT FOR SALE


PRIORITY
RECORDS
Christian
CYNTHIA CLAWSON
33⅓ RPM
STEREO
℗ 1983 CBS Inc.
AS 1632
XSS 169256
Intro :39
Time: 4:28
COME CELEBRATE JESUS
-J. Rosasco - C. Cloninger- Taken From The
Priority Lp: "FOREVER" BJU 38633
Publisher: Priority Music (ASCAP)
Produced by John Rosasco
DEMONSTRATION
NOT FOR SALE

THE BEST OF CARL STORY
CARL STORY

1. LIGHT AT THE RIVER
(C. Story-B. Brewster) Starday (BMI)
2. THE OLD COUNTRY PREACHER
(C. Story) Starday (BMI)



STEREO

634-S-SLP-455-A
33⅓ RPM
S-SLP-455

3. DIDN'T THEY CRUCIFY MY LORD
(Arr. Wm. York) Starday (BMI)
4. A PICTURE FROM LIFE'S OTHER SIDE
(Wm. York) Starday (BMI)
5. TRAMP ON THE STREET
(Wm. York) Starday (BMI)
6. DADDY SANG BASS
(Carl Perkins) House Of Cash-
Cedarwood (BMI)

Starday Recording and Publishing Co., Inc.
257-46-3363

THE BEST OF CARL STORY
CARL STORY

1. FAMILY REUNION
(Gabbard-Holt) Starday (BMI)
2. SWEETER THAN THE FLOWERS
(Mann-Rouse-Burns) Lois (BMI)



STEREO

634-S-SLP-455-B
33⅓ RPM
S-SLP-455

3. I DIDN'T HEAR NOBODY PRAY
(C. Story) Starday (BMI)
4. LISTEN TO YOUR RADIO
(C. Story) Starday (BMI)
5. MY LORD KEEPS A RECORD
(H.H. Smith) Tennessee Music & Printing (SESAC)
6. RANK STRANGERS TO ME
(Albert E. Brumley) Affiliated (BMI)

Starday Recording and Publishing Co., Inc.

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION



TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE 11/1

ACC'T POLYGRAM

TITLE LOVE DESIRE (2 VERSIONS)

ARTIST D'BORA

MTX. NO. PRO-974-1-A

REC. NO. PRO-974

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S ™

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

XL

12" 33 1/3 RPM

DATE _____

ACC'T POLYGRAM

#2

TITLE LOVE DESIRE (3 VERSIONS)

ARTIST D'BORA

MTX. NO. PRO-974-1-B

REC. NO. PRO-974

TEST PRESSING

TEST PRESSING



DATE: _____

SELECTION #: _____

MATRIX #: _____

ARISTA RECORDS, INC., 6 W. 57th ST., N.Y., N.Y. 10019

TEST PRESSING

TEST PRESSING

ARISTA™

DATE: _____

SELECTION #: _____

MATRIX #: _____

ARISTA RECORDS, INC., 6 W. 57th ST., N.Y., N.Y. 10019


wea
SIDE A
SAM 100
(P) & (C) 1984
WEA Records
MCPS
THE BALLAD OF BALLINAMORE
(Fintan Vallely)
CHRISTY MOORE
Prod. by Christy Moore. FREE
SINGLE WITH THE ALBUM
"RIDE ON" - IR 0407
NOT FOR SALE
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED COPYING PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED A WARNER COMMUNICATIONS COMPANY


wea
SIDE AA
SAM 100
(P) & (C) 1984
WEA Records
MCPS
HEY, RONNIE REAGAN
(Maguire/Byrne/Walsh)
CHRISTY MOORE
Prod. by Christy Moore. FREE
SINGLE WITH THE ALBUM
' RIDE ON" - IR 0407
NOT FOR SALE
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED COPYING PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED A WARNER COMMUNICATIONS COMPANY

CAYTRONICS

QUIERO VERTE A MI LADO

ROBERTO CARLOS

CYS 1439
STEREO

SIDE 1
33⅓ RPM
AS 1439

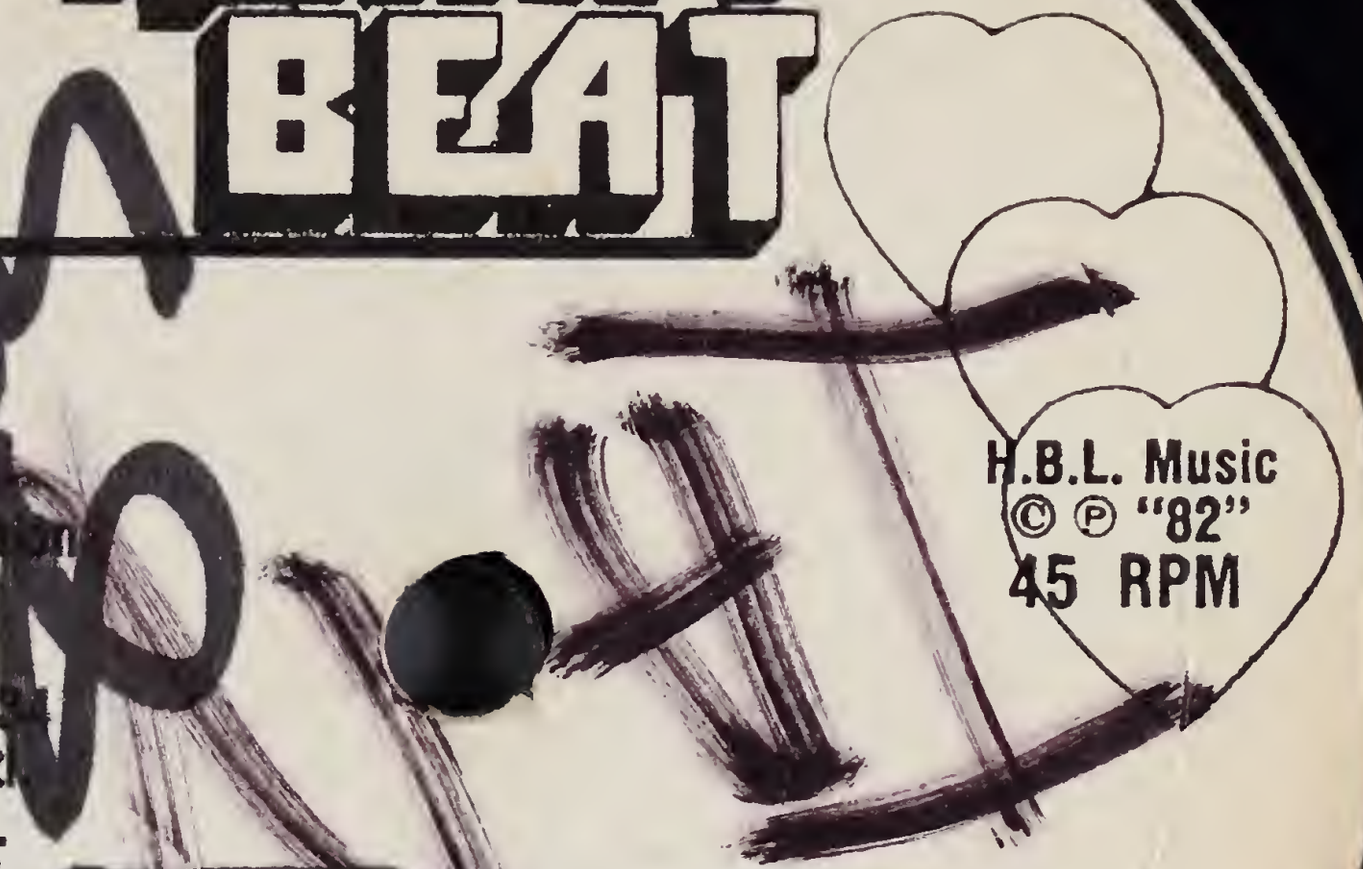
1. QUIERO VERTE A MI LADO
   diPaula-B.M. McCluskey
2. JUEGO DE DAMAS -Isolda-
   M. Carlos-B.M. McCluskey
3. ES PRECISO SABER VIVIR
   R. Carlos-E.Carlos-McCluskey
4. USTED -R. Carlos-E. Carlos-
   B.M. McCluskey
5. DESPEDIDA -R. Carlos-E. Carlos-
   B.M. McCluskey
6. YO TE RECUERDO
   Armando Manzanero

℗ 1975 CBS INC.

Produced exclusively for Caytronics Inc. by Columbia Special Products


CAYTRONICS
QUIERO VERTE A MI LADO
ROBERTO CARLOS
CYS 1439
STEREO
SIDE 2
33⅓ RPM
BS 1439
1. RESUMEN -M. Marcos-E. Barbosa-
B.M. McCluskey
2. TERNURA ANTIGUA -J. Ribamar-
Duran-B. McCluskey
3. EL PORTON -R. Carlos-
E. Carlos-B.M. McCluskey
4. YO SOLO QUIERO -R. Carlos-
E. Carlos-B.M. McCluskey
5. EL TIEMPO BORRARA -Paulo
Cesar Barros-Getulio Cortes
6. COMO ES GRANDE MI AMOR POR TI
Roberto Carlos
℗ 1975 CBS INC
Produced exclusively for Caytronics Inc. by Columbia Special Products

HEART BEAT



Prod. by
D. Diaz & Pa
A S.M.P. Produc
of Heart Beat
Rec., N.Y.
Tel. 212-462-09
First Choice Int
Jamaica, W. I.
Tel. 92-25654

H.B.L. Music
© ℗ "82"
45 RPM

PLEASE STAY
PHILLIP FRAZER


HEART
BEAT
Prod. by
D. Diaz & Pat
A S.M.P. Production
of Heart Beat
Rec., N.Y.
Tel. 212-462-0934
First Choice Intl.
Jamaica, W. I.
Tel. 92-25654
H.B.L. Music
℗ "82"
45 RPM
VERSION
PAT

OoohWeee Records

BULLDOGG

Side A

"MY SQUAD"

1. Main Mix (4:08)
2. TV Mix (4:08)
3. Acapella (3:54)

3049 Orbit Circle, Ellenwood, GA 30294

OoohWeee Records

BULLDOGG

Side B

"HITTIN SWITCHES"

1. Main Mix (3:28)
2. Acapella (2:58)

"WIT YO BOY"

1. Main Mix (4:03)
2. Acapella (3:45)

3049 Orbit Circle, Ellenwood, GA 30294

Shurfine Gospel

A DIVISION OF **BAD** INTERNATIONAL RECORD CO.

NEW LIFE
Featuring The Message Of
OLIVIA BRANCH WALKER



℗© 1986
Shurfine Gospel

SFG 55030
SIDE 1

1. NEW LIFE 4:01
2. PO' PILGRIM OF SORROW 5:31
3. GOD CAN 2:50
4. GOD GAVE ME A SECOND CHANCE 3:27
5. BEARING UP THE CROSS 4:29

Mfg. & Dist. By Shurfine Gospel Records 251 Rio Cir. Decatur, GA 30030

Shurfine Gospel

A DIVISION OF **BAD** INTERNATIONAL RECORD CO.

NEW LIFE
Featuring The Message Of
OLIVIA BRANCH WALKER

℗© 1986
Shurfine Gospel

SFG 55030
SIDE II

1. HE MAY NOT COME WHEN YOU WANT HIM 4:04
2. HOLD ON 3:22
3. WHY COMPLAIN 5:19
4. TELL IT 3:22
5. GOD BLESS AMERICA 3:04

Mfg. & Dist. By Shurfine Gospel Records 251 Rio Cir. Decatur, GA 30030



THA MAC

DJ P01
A SIDE

BODY SHAKE

1. FLAVA MIX 7:30

Produced & Mixed by
DJ Pierre


dip
THA MAC
DJ P01
B SIDE
BODY SHAKE
1. CLASSIC MIX 8:00
2. WILD WARP MIX 6:00
Produced & Mixed by
DJ Pierre

CARIÑO RECORDS

Lado A Estereo

DBL1-5068 (DBL1-5068A)

Hazme Une Señal

Roberto Jordán

1 Hazme Una Señal (Gimme a Little Sign)(Smith-Hooven-Winn-Okamura)

2 Susana (Susan) (J. Holvey-G. Beishier-J. Guerico-Okamura)



3 Soy Un Creyente (I'm A Believer) (N. Diamond-Okamura)

4 Palabras (Words) (B. Gibb-R. Gibb-M. Gibb-Okamura)

5 Como Te Quiero (Birds Of A Feather) (Joe South-Okamura)

Roberto Jordán

1, 3 y 5 con Los Zignos; 2 y 4, Orquesta PPX (Grabado en México)

dynaflex

TM(s) RCA CORP. MADE IN U.S.A.
RCA RECORDS

MANUFACTURED BY RCA RECORDS—DISTRIBUTED BY CAYTRONICS RECORDS CORP

CARIÑO RECORDS

Lado **B** Estereo

(DBL1-5068 (DBL1-5068B)

Hazme Une Señal

Roberto Jordán

1 El Juego De Simón (Simon Says) (E. Chiprut-Okamura)

2 Juntos Esta Noche (Let's Spend the Night Together) (Jagger-Richards-Okamura)



3 Muchacha Bonita (Cry Like A Baby) (Penn-Oldman-Okamura)

4 Juntos Felices (Happy Together) (G. Bonner-A. Jordan-Okamura)

5 La Chica De Los Ojos Cafés (Brown Eyed Girl) (V. Morrison-Okamura)

Roberto Jordán 1 y 4 con Los Zignos; 2 con Los Dug's Dug's; 3 y 5 Orquesta PPX

Grabado en México

dynaflex

TM(s) RCA CORP MADE IN U.S.A.
RCA RECORDS

MANUFACTURED BY RCA RECORDS—DISTRIBUTED BY CAYTRONICS RECORDS CORP

Side 1

Gerald Pezzi Sings

For You Alone

mfg. by Century RECORDS

AND I LOVE YOU SO
FEELINGS
YOU LIGHT UP MY LIFE
MORE
JOEY, JOEY, JOEY
THE IMPOSSIBLE DREAM

Side 2

Gerald Pezzi Sings

For You Alone

mfg. by Century RECORDS



FOR YOU ALONE
BELOVED
BECAUSE YOU'RE MINE
THIS NEARLY WAS MINE
BE MY LOVE
AND THIS IS MY BELOVED



LOVE SONGS AND FOLK MUSIC OF SPAIN

SIDE ONE
33 1/3 RPM

LONG PLAYING
MICROGROOVE

V 515

OTELLO CASANOCHES
AMOR EN ESPANA
LAND OF SUNSETS
MADRID
FLORES DE ESPANA
NEBLINA NEVADA
ANDALUSIA

MOUNT VERNON MUSIC, INC. MOUNT VERNON, N. Y.



LOVE SONGS AND FOLK MUSIC OF SPAIN

SIDE TWO
33 1/3 RPM

LONG PLAYING
MICROGROOVE
V 515

OTELLO CASANOCHES
FIESTA BRAVA
PYRENEES
VALENCIA LINDA
ADELITA
SAND OF COSTA BRAVA
RECUEDOS DE LA ALHAMBRA

MOUNT VERNON MUSIC, INC. MOUNT VERNON, N. Y.

AJAZ

RECORDS

JIMMY DORSEY IN DISCO ORDER
Volume 13

April 9, 1940 - May 10, 1940

33 1/3 rpm.

AJAZ-205

Side One

April 9, 1940:

1.- LET ME DREAM (Vocal by Bob Eberly)

April 17, 1940:

2.- LITTLE CURLY HAIR IN A HIGH CHAIR (Vocal by Helen O'Connell)
3.- THE BREEZE AND I (Vocal by Bob Eberly, Arranged by Toots Camarata)
4.- POOR BALLERINA (Vocal by Bob Eberly)
5.- LET THERE BE LOVE (Vocal by Bob Eberly)

April 30, 1940:

6.- LATINS KNOW HOW
7.- FOOLS FALL IN LOVE (Voc. by B. Eberly)

AJAZ

RECORDS

JIMMY DORSEY IN DISCO ORDER
Volume 13

April 9, 1940 - May 10, 1940

33 1/3 rpm.

AJAZ-205

Side Two

Session Continues:

1.- HEAR MY SONG VIOLETTA (Vocal by B. Eberly)
2.- DEVIL MAY CARE (Vocal by Bob Eberly)
3.- CONTRASTS (theme) (Arrang. by Toots Camarata)
4.- BLUE (And Broken Hearted) (Vocal by B. Eberly, and Helen O'Connell)

May 10, 1940:

5.- I CAN'T RESIST YOU (Vocal by B. Eberly)
6.- HOW CAN I EVER BE ALONE (Vocal by Bob Eberly)
7.- I LOVE TO WATCH THE MOONLIGHT (Vocal by Helen O'Connel)

AJAZ

JIMMY DORSEY IN DISCO ORDER, Volume 17

April 29, 1941 - September 2, 1941

SIDE ONE
800331

AJAZ-237
33 1/3 RPM

April 29, 1941
1 Bar Babble
2 All Alone And Lonely
May 19, 1941
3. Isle Of Pines
4 Time Was
5 Be Fair
6. Embraceable You
7. Fingerbustin'

AJAZ

JIMMY DORSEY IN DISCO ORDER, Volume 17

April 29, 1941 - September 2, 1941

SIDE TWO
800331

AJAZ-237
33 1/3 RPM

August 1, 1941
1. Jim
2. A New Shade Of Blue
3. Charleston Alley
4. Moonlight Masquerade
5. The Spirit's Got Me
6. Wasn't It You

September 2, 1941
7. If You Only Knew

AJAZ

Jimmy Dorsey In Disco Order
Volume 18
September 2, 1941 - December 10, 1941

Side One
800615

AJAZ 245
33 1/3 RPM

September 2, 1941
1. What Makes Sammy Run
2. It Happened In Hawaii
3. Tropical Magic

October 9, 1941
4. Any Bonds Today
5. Magic Of Magnolias
6. Day Dreams

December 3, 1941
7. This Is No Laughing Matter

AJAZ

Jimmy Dorsey In Disco Order
Volume 18
September 2, 1941 - December 10, 1941

Side Two
800615

AJAZ 245
33 1/3 RPM

Session Continues
1. The White Cliffs Of Dover
2. I Got It Bad (And That Ain't Good)
3. I Said No
4. Drop Me A Line
December 10, 1941
5. I Remember You
6. Not Mine
7. Arthur Murray Taught Me Dancing In A Hurry

AJAX

JIMMY DORSEY
IN DISCO ORDER,
Volume 10

June 16, 1939 - August 14, 1939

SIDE ONE
780842

AJAX
LP-156
33 1/3 RPM

June 16, 1939

1. BACK TO BACK
2. STAIRWAY TO THE STARS
3. THE LAMP IS LOW

June 23, 1939

4. IN THE MIDDLE OF A DREAM
5. BEGONE
6. RENDEZVOUS TIME IN PAREE
7. IS IT POSSIBLE?

AJAX

JIMMY DORSEY
IN DISCO ORDER,
Volume 10

June 16, 1939 - August 14, 1939

SIDE TWO
780842

AJAX
LP-156
33 1/3 RPM

Session continues

1. BODY AND SOUL

July 14, 1939

2. A MAN AND HIS DREAM
3. THE JUMPIN' JIVE
4. DIXIELAND DETOUR
5. GO FLY A KITE

August 14, 1939

6. ONE SWEET LETTER FROM YOU
7. SO MANY TIMES

AJAX

JIMMY DORSEY
IN
DISCO ORDER, Volume 12

November 3, 1939 - April 9, 1940

SIDE ONE
790127

AJAX-172
33 1/3 RPM



November 3, 1939:

1. MY SILENT MOOD
2. YOU'RE A LUCKY GUY
3. TOMORROW NIGHT
4. MAJOR AND MINOR STOMP

November 27, 1939:

5. NOW YOU KNOW
6. DO IT AGAIN
7. RIGAMAROLE

AJAX

JIMMY DORSEY
IN
DISCO ORDER, Volume 12
November 3, 1939 - April 9, 1940

SIDE TWO
790127

AJAX-172
33 1/3 RPM

Session continues:

1. SWAMP FIRE
2. CHEROKEE

December 5, 1939:

3. KEEP A KNOCKIN'

April 9, 1940:

4. I BOUGHT A WOODEN WHISTLE
5. ONLY A ROSE
6. SIX LESSONS FROM MADAME LA ZONGA
7. BOOG IT

AJAZ

JIMMY DORSEY
IN DISCO ORDER, Volume 16
February 3, 1941-April 29, 1941

SIDE ONE
791234

AJAZ
LP-229
33 1/3 RPM

February 3, 1941
1. TURN RIGHT
March 3, 1941
2. A ROSE AND A PRAYER
3. AU REET
4. MAN, THAT'S GROOVY
5. ONCE AND FOR ALL
6. LA ROSITA
March 19, 1941
7. THE THINGS I LOVE

AJAZ

JIMMY DORSEY
IN DISCO ORDER, Volume 16
February 3, 1941-April 29, 1941

SIDE TWO
791234

AJAZ
LP-229
33 1/3 RPM

Session continues
1. MY SISTER AND I
2. MARIE ELENA
3. MINNIE FROM TRINIDAD
4. IN THE HUSH OF THE NIGHT
5. GREEN EYES

April 29, 1941
6. BLÜE CHAMPAGNE
7. AURORA

ORQUESTA H_2O

Lado 1

1- CHA-CHA-CHABELA
RITMOS Y PALMERAS

2- GUAYABO

3- MOTIVOS

4- A BAILAR

Hecho en El Salvador por Dicesa de C. V.

ORQUESTA H_2O

Lado 2

1- LA MUJER PROHIBIDA
2- ASI, ASI
3- CAMA Y MESA
4- DOS PASAJES
GABINO BARRERA
NO ME SE RAJAR

Hecho en El Salvador por Dicesa de C. V.


DECCA
GOLD LABEL SERIES
J. F. PETER
Quintet No. 1 in D Major
Band 1. I. Allegro con brio
Band 2. II. Andante amoroso
Band 3. III. Allegro brillante
DL 710146
7-10652
DXSA 7197
SIDE 1
Quintet No. 2 in A Major
Band 4. I. Allegretto
Band 5 II. Poco adagio
Band 6. III. Presto assai
The Fine Arts Quartet
Leonard Sorkin and
Abram Loft, violins;
Gerald Stanick, viola;
George Sopkin, violoncello,
with Fred Clem, viola
TM'S REG. U.S. PAT. OFF.) MARCAS REGISTRADAS MFR'D BY DECCA RECORDS • A DIVISION OF MCA, INC., NEW YORK, U.S.A.
STEREO
HIGH FIDELITY—LONG PLAY


DECCA
GOLD LABEL SERIES
J. F. PETER
Quintet No. 5 in B-Flat Major
DL 710146
7-10655
DXSA 7197
SIDE IV
Band 1. I. Allegro moderato
Band 2. II. Adagio
Band 3. III. Allegro: Majore - Minore
The Fine Arts Quartet
Leonard Sorkin and
Abram Loft, violins;
Gerald Stanick, viola;
George Sopkin, violoncello,
with Fred Clem, viola
TMS (REG. U.S. PAT. OFF.) MARCAS REGISTRADAS MFR'D BY DECCA RECORDS • A DIVISION OF MCA, INC., NEW YORK, U.S.A.
STEREO
HIGH FIDELITY—LONG PLAY


DECCA
GOLD LABEL SERIES
J. F. PETER
Quintet No. 3 in G Major
DL 710147
7-10653
DXSA 7197
SIDE II
Band 1. I. Presto dolce
Band 2. II. Polonaise
Band 3. III. Menuet: Vivace
Band 4. IV. Presto
The Fine Arts Quartet
Leonard Sorkin and
Abram Loft, violins;
Gerald Stanick, viola;
George Sopkin, violoncello,
with Fred Clem, viola
TMS.(REG. U.S. PAT. OFF.) MARCAS REGISTRADAS MFR'D BY DECCA RECORDS • A DIVISION OF MCA, INC., NEW YORK, U.S.A.
STEREO
HIGH FIDELITY—LONG PLAY


DECCA
GOLD LABEL SERIES
J. F. PETER
Quintet No. 4 in C Major
Band 1. I. Vivace assai
Band 2. II. Andantino
Band 3. III. Allegro non tanto
DL 710147
7-10654
DXSA 7197
SIDE III
Quintet No. 6 in E-Flat Major
Band 4. I. Allegro maestoso
Band 5. II. Andante grazioso
Band 6. III. Prestissimo
The Fine Arts Quartet
Leonard Sorkin and
Abram Loft, violins;
Gerald Stanick, viola;
George Sopkin, violoncello,
with Fred Clem, viola
TMS (REG. U.S. PAT. OFF.) MARCAS REGISTRADAS MFR'D BY DECCA RECORDS • A DIVISION OF MCA, INC., NEW YORK, U.S.A.
STEREO
HIGH FIDELITY—LONG PLAY

TICO

A TI MEXICO

CELIA CRUZ con la SONORA de MEMO SALAMANCA

Recorded in Mexico
Produced by Pancho Cristal

TRSLP-1164-A
33⅓ RPM



STEREO

1. AFECTO Y CARINO 2:41 (Lino Frias)
(Publisher's Rights Reserved)
2. ANORANZA MATERNAL 2:16 (Jose Dolores Quinones)
(Publisher's Rights Reserved)
3. CIERRA LOS OJOS 2:08 (Carlos y Mario Rigual)
(Peer International, Inc.-BMI)
4. POR ESA PUERTA 2:11 (Mario de Jesus)
(Peer International, Inc.-BMI)
5. POTPOURRI MEXICANO No. 2 2:07
1. Rancho Alegre (Felipe Bermejo) PHAM
2. El Cascabel - Popular
6. MATIAS PEREZ BOOGALOO 2:26
(Jose Dolores Quinones)
(Publisher's Rights Reserved)

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TICO

A TI MEXICO

CELIA CRUZ con la SONORA de MEMO SALAMANCA

Recorded in Mexico
Produced by Pancho Cristal

TRSLP-1164-B
33⅓ RPM

STEREO

1. CUANDO ESTOY CONTIGO 2:23 (Armando Manzanero)
(RCA Victor Mexicana, S.A. de C.V.
2. COMO UN VOLCAN 2:10 (M. F. Porta-Jerry Peters)
(Peer International, Inc.-BMI)
3. REGRESAREMOS AL AMOR 2:35 (Pedro Rigual)
(Peer International, Inc.-BMI)
4. ME ACUSAN DE ROBAR 2:15 (Mario de Jesus)
(Peer International, Inc.-BMI)
5. SERENATA MULATA 2:45 (Bobby Collazo)
(Peer International, Inc.-BMI)
6. POTPOURRI MEXICANO No. 1 2:17
1. Cancion Mixteca (J. L. Alvarez)
(E. B. Marks Music Corp.-BMI)
2. Penjamo (R. Mendez) (Peer Int'l, Inc.-BMI)
3. Cucurucucu Paloma (T. Mendez)
(Peer Int'l, Inc.-BMI)

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BETHLEHEM
HIGH FIDELITY
MEL TORME'
SONGS FOR ANY TASTE
SIDE 1
BCP 6031


BETHLEHEM
HIGH FIDELITY
MEL TORME'
SONGS FOR ANY TASTE
SIDE 2
BCP 6031

TIOCH DIGITAL RECORDS

TD 1015
℗ 1984 Tioch Productions, Inc.

SIDE 1
33-1/3 RPM
STEREO

TWO PIANOS ON BROADWAY

La Cage aux Folles: I Am What I Am (Jerryco)
A Chorus Line Medley (Amer. Compass)
Rodgers Waltz Medley (Harms/Williamson/Famous/Chappell)

JOSHUA PIERCE
DOROTHY JONAS

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TIOCH DIGITAL RECORDS

TD 1015

℗ 1984 Tioch Productions, Inc.

SIDE 2
33-1/3 RPM
STEREO

TWO PIANOS ON BROADWAY

The Sound of Music Medley (Williamson)
Cats: Memories (Koppelman/Bandier)
On Your Toes: Slaughter on Tenth Avenue (Chappell)

JOSHUA PIERCE
DOROTHY JONAS

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SIDE 1

Compatible
STEREO

LT-LA130-D

TITO RODRIGUEZ
Returns To The Palladium

UA LATINO™

1. **RITMO CHARANGA—4:07**
   (Tito Rodriguez) E. B. Marks Music BMI
2. **OYEME ANTONIA—4:06**
   (Florencio Hernandez-Mercedes Alvarez)
   Morro Music Corp. BMI
3. **EL QUE SE FUE—4:30**
   (Tito Rodriguez) E. B. Marks Music BMI
4. **SI TE CONTARA—2:45**
   (Felix Reyna) Hall Of Fame Music BMI
5. **BAILA LA CHARANGA—3:59**
   (Tito Rodriguez) E. B. Marks Music BMI
6. **LA MUNECA DE PAPEL—3:06**
   (Johnny Black) E. B. Marks Music BMI

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SIDE 2

Compatible
STEREO

LT-LA130-D

TITO RODRIGUEZ
Returns To The Palladium

UA LATINO ™

1. **RINCON—2:45**
   (Walfrido Guevara) Morro Music Corp. BMI
2. **YAMBU—4:15**
3. **EL OSO Y LA OSA—4:15**
   (Tito Rodriguez) E. B. Marks Music BMI
4. **CABEZA DURA—2:23**
   (J. B. Gutierrez) Morro Music Corp. BMI
5. **BARTOLO SACO LA FLAUTA—3:12**
   (Tito Rodriguez) E. B. Marks Music BMI
6. **QUE LO GOCEN TODOS—3:19**
   (Tito Rodriguez) E. B. Marks Music BMI

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RCA



International

TU AMANTE TU ENEMIGO

Miguel Gallardo

Lado A Stereo
IL7-7308-A

1 TU AMANTE O TU ENEMIGO (M. Gallardo) 3:00
2 HOY QUIERO DEDICARTELO A TI (M. Gallardo) 4.05
3 MUCHACHITA (M. Gallardo) 3:30
4 MAL DE TI (M. Gallardo) 3:30
5 BELLA DESCONOCIDA (M. Gallardo) 3:27

TM(s)® RCA CORP —MADE IN U.S.A
℗ 1984 RCA Records

RCA

International



TU AMANTE TU ENEMIGO

Miguel Gallardo

Lado B Stereo

LL7-7308-B

1 VIVIR (M. Gallardo) 3:22
2 ETERNAMENTE AMAME (M. Gallardo) 4:05
3 CORAZON (PEARLYDUMM) (Th. Tol-J. Tuijp-C. Tol. Vers. esp.: Miguel Gallardo) 3:30
4 TE ACORDARAS DE MI (P. Ruiz-M. de la Calva-R. Arcusa) 2:40
5 COMO UN GONDOLIER (M. de la Calva-R. Arcusa-M. Gallardo-C. Toro) 3:59

TM(s)® RCA CORP —MADE IN U S.A
℗ 1984 RCA Records

AJAX

JIMMY DORSEY
In Disco Order
Volume 9
March 3, 1939-June 16, 1939

SIDE ONE
33 1/3 RPM

AJAX-148
780536

March 3, 1939
1. ALL OF ME
2. YOU'RE SO DESIREABLE
May 26, 1939
3. ROMANCE
4. A HOME IN THE CLOUDS
5. MY LOVE FOR YOU
6. SHOOT THE MEATBALLS TO ME, DOMINICK! BOY!
7. ALL I REMEMBER IS YOU

AJAX

JIMMY DORSEY
In Disco Order
Volume 9
March 3, 1939-June 16, 1939

SIDE TWO
33 1/3 RPM

AJAX-148
780536

Session continues

1. SHOW YOUR LINNEN, MISS RICHARDSON

June 6, 1939

2. THIS IS NO DREAM
3. I POURED MY HEART INTO A SONG
4. ESPECIALLY FOR YOU
5. AN OLD FASHIONED TUNE IS ALWAYS NEW
6. ALL OR NOTHING AT ALL

June 16, 1939

7. WHISPER WHILE WE DANCE

SAGA

33 1/3 RPM

STEREO

SIDE 1

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STXID 5164

Reprocessed for Stereo Listening
by Saga Studios, London
℗ 1964

BRAHMS

'Cello Sonata No. 1 in E Minor
opus 38

1st Movt.: Allegro non troppo
2nd Movt.: Allegretto quasi Minuetto—Trio
3rd Movt.: Allegro

Janos Starker, 'cello
Abba Bogin, piano

A Period Recording

SAGA

33 1/3 RPM

STEREO

SIDE 2

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STXID 5164

Reprocessed for Stereo listening
by Saga Studios, London
℗ 1964

BRAHMS

'Cello Sonata No. 2 in F Major opus 99

1st Movt.: Allegro vivace
2nd Movt.: Adagio affettuoso
3rd Movt.: Allegro passionato
4th Movt.: Allegro molto

Janos Starker, 'cello
Abba Bogin, piano
A Period Recording

DIGITAL

1

Josquin Desprez: Motets

THE HILLIARD ENSEMBLE
directed by PAUL HILLIER

S-1-38040
STEREO
33-1/3

Recorded in England
℗1983 EMI Records Limited

ANGEL



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DIGITAL

2

Josquin Desprez: Chansons

THE HILLIARD ENSEMBLE
directed by PAUL HILLIER

S-2-38040
STEREO
33-1/3

Recorded in England
℗1983 EMI Records Limited

ANGEL



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angel

1

An Evening with Romberg

1. Serenade • 2. Drinking Song
3. Deep in My Heart, Dear • 4. The Riff Song
5. One Alone • 6. The Desert Song

THE HOLLYWOOD BOWL POPS
ORCHESTRA, CARMEN DRAGON cond.

S-1-37309
STEREO
33-1/3

Recorded in the USA
©1978 Capitol Records, Inc.



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angel

2

An Evening with Romberg

1. Close As Pages in a Book • 2. Softly, As in a Morning Sunrise • 3. Lover, Come Back to Me
4. One Kiss • 5. Stouthearted Men

THE HOLLYWOOD BOWL POPS
ORCHESTRA, CARMEN DRAGON cond.

S-2-37309
STEREO
33-1/3

Recorded in the USA
©1978 Capitol Records, Inc.



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NATURAL BALANCE

Westminster

LONG PLAY HI-FI RECORDS

MACDOWELL

XWN 18367

SIDE 1

E2-KP-9607
Made in U.S.A.

PIANO CONCERTO No. 1 IN A MINOR, Op. 15

1. Maestoso
2. Andante tranquillo
3. Presto

VIVIAN RIVKIN - Piano

Vienna State Opera Orchestra
Conducted by DEAN DIXON

33⅓ RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

NATURAL BALANCE

Westminster

LONG PLAY HI-FI RECORDS

MACDOWELL

XWN 18367

SIDE 2

E2-KP-9608
Made in U.S.A.

PIANO CONCERTO No. 2 IN D MINOR; Op. 23

1. Larghetto calmato
2. Presto giocoso
3. Largo

VIVIAN RIVKIN - Piano

Vienna State Opera Orchestra
Conducted by DEAN DIXON

33⅓ RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



LET THE TEARDROPS FALL
SKYLINE DRIFTERS

SIDE ONE
33⅓

TR 1984
STEREO

1. LET THE TEARDROPS FALL (3:08)
Author Unknown
2. SPINNING MILLS OF HOME (2:40)
Si Kahn (Joe Hill Music Co.)
3. SATURN'S RETURN (3:45)
Pete Martin
4. I NEED YA LIKE A HOLE IN THE HEAD (4:51)
(Stillman-Ellis)
5. SATISFIED MIND (3:09)
Hayes-Rhodes (Fort Knox Music)

℗ Trout Records



LET THE TEARDROPS FALL
SKYLINE DRIFTERS

SIDE TWO
33⅓

TR 1984
STEREO

1. BLUE DIAMOND MINES (3:10)
Jean Ritchie
2. BANJO NOVA (2:42)
Larry McNeely (Flying Fish, BMI)
3. I'M BLUE AGAIN (3:10)
Author Unknown
4. DARRYL'S SONG (3:02)
Mark Sanders
5. I'M LONELY TONIGHT (2:30)
Bill Runkle (BMI)
BLUE SKIES MEDLEY (4:14)
Irving Berlin/Jimmy Driskell
(Irving Berlin/Happy Valley Music)

℗ Trout Records

METRO®

ANITA SHEER FLAMENCO

Side 1

M542

1. MALAGUENA
(Ernesto Lecuona)
E. B. Marks Music
2. CANASTAS
(Arr. A. Sheer) Ridge Music
3. MEDLEY De JEREZ (Bularis)
(Arr. A. Sheer) Ridge Music
4. MALAGUENA SALEROSA
(Arr. A. Sheer) Ridge Music
5. LA CADENA
(Arr. A. Sheer)
Ridge Music
BMI
Prod. by Paul Tannen
A Tanridge Production

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.

METRO®

ANITA SHEER FLAMENCO

Side 2

M542

1. AIRES De GRANADA (Granadinas)
(Arr. A. Sheer)
Ridge Music—BMI
2. JOTA
(Carlos Montoya)
Ampco Publ. Co.—ASCAP
3. CANTE HONDO (Soleares)
(Arr. A. Sheer)
Ridge Music—BMI
4. DANZA De CADIZ (Tanguillo)
(Arr. A. Sheer-H. Berlow)
Ridge Music—BMI
5. PROCESION De SEVILLA (Saeta)
(Arr. A. Sheer)
Ridge Music—BMI
Prod. by Paul Tannen
A Tanridge Production

METRO RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.


MALACO
T.M.
WALTER HAWKINS
Love Alive IV
MAL 6007
(MAL 6007-A)
SIDE A
STEREO
1. INTRO (GOD WILL TAKE CARE OF YOU) 1:31
(Traditional Arrangement by Edwin Hawkins)
Edwin Hawkins Pub. Co./ASCAP, PRI Music Inc./ASCAP
2. JESUS IS WAITING 4:43 Soloist: Leonard Conner
(Walter Hawkins) Malaco Music, BMI/Leeodd Music, BMI
3. SOLID ROCK 4:44
Ensemble: F. Green-Perez, L. Stephens, K. McFarland, G. Evans, E. Smith, S. Hall (Traditional Arrangement by Patrisha Gill) Ron Harris Music/ASCAP
4. I CAN BEAR IT 5:04 Soloist: Sylvester "Tim" Newton
(Edwin Hawkins) Edwin Hawkins Pub. Co./ASCAP, PRI Music Inc./ASCAP
PRODUCED BY: Walter Hawkins for "Walter Hawkins Productions"
Executive Producer: Frank Williams
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MALACO T.M.

WALTER HAWKINS
Love Alive IV

MAL 6007
(MAL 6007-B)



SIDE B
STEREO

1. **HE KNOWS** 5:33
   Soloist: Walter Redmond
   (Edwin Hawkins) Edwin Hawkins Pub Co./ASCAP, PRI Music Inc./ASCAP
2. **FULL & COMPLETE** 11:23
   Duet: Shirley Miller and Yvette Flunder
   (Walter Hawkins) Malaco Music, BMI/Leeodd Music, BMI

PRODUCED BY: Walter Hawkins for "Walter Hawkins Productions"
Executive Producer: Frank Williams

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MALACO
T.M.
WALTER HAWKINS
Love Alive IV
MAL 6007
(MAL 6007-C)
SIDE C
STEREO
1. OH MY JESUS 5:07
Duet: Laverne Moore and Edwin Hawkins
(James C. Chambers & Kevin Bond) Bonded Music Publishing/BMI
2. WHO SHALL SEPERATE US 5:34
Soloist: Lawanda Scroggins
(Dwayne Kennedy) Malaco Music, BMI/Leeodd Music, BMI
3. COME TO JESUS 5:00
Soloist: Brenda Roy
(Walter Hawkins) Malaco Music, BMI/Leeodd Music, BMI
PRODUCED BY: Walter Hawkins for "Walter Hawkins Productions"
Executive Producer: Frank Williams
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MALACO T.M.
WALTER HAWKINS
Love Alive IV
MAL 6007
(MAL 6007-D)
SIDE D
STEREO
1. THE JUST SHALL LIVE 6:46
Duet: Walter Hawkins and Carol King
(Walter Hawkins) Malaco Music, BMI/Leeodd Music, BMI
2. THANK YOU 10:31
Soloist: Yvette Flunder
(Walter Hawkins) Malaco Music, BMI/Leeood Music, BMI
PRODUCED BY: Walter Hawkins for "Walter Hawkins Productions"
Executive Producer: Frank Williams
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BLUE HEAVEN RECORDS

YES INDEED !

WILL BRADLEY AND HIS ORCHESTRA

I-Instrumental, VC: RM-Ray McKinley, TR-Trio
TA-Terry Allen, LG-Lynn Gardner

SIDE A
SERIES II VOL. IX

BH-2-209
CP1107A

1.	FASCINATION (Theme w-spoken opening) (CS)	1:30
2.	DARK EYES (Traditional) (CS) Inst.	2:25
3.	YES INDEED ! (Sy Oliver) (Embassy-BMI) VC: TA & RM	3:20
4.	WHEN YOU AND I WERE YOUNG MAGGIE (George Johnson-James Butterfield) (CS) Inst.	2:25
5.	QUICKSILVER (Billy Maxted) (Record Music-BMI) Inst.	2:20
6.	O SOLE MIO (Edward Di Capua) (CS) Inst.	2:35

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797



BLUE HEAVEN RECORDS

YES INDEED !

WILL BRADLEY AND HIS ORCHESTRA

I-Instrumental, VC: RM-Ray McKinley, TR-Trio
TA-Terry Allen, LG-Lynn Gardner

SIDE B
SERIES II VOL. IX

BH-2-209
CP1107B

1.	THREE RING RAGOUT (arr. Will Bradley) (CS) Inst.	2:00
2.	BUGLES IN THE SKY (BMI) Inst.	2:00
3.	IN THE HALLS OF THE MOUNTAIN KING (E. Greig) (CS) Inst.	3:15
4.	BI BI (Russell-Greeland) (Rinker-BMI) VC: LG	2:40
5.	JEANNIE WITH THE LIGHT BROWN HAIR (CS) Inst.	2:55
6.	WHAT LOVE WILL DO (Rocord Music-BMI) VC: TA	3:15

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797

AJAX

WILL BRADLEY

IN DISCO ORDER

VOLUME 6

January 30, 1941 - May 12, 1941

SIDE ONE
AJAX - 142

780337
33 1/3 RPM

JANUARY 30, 1941

1. Bounce Me Brother With A Solid Four
2. I Need Somebody To Love
3. Prairieland Lullaby
4. Think Of Me

MARCH 17, 1941

5. What D'Ya Hear From Your Heart?
6. Talking To The Wind
7. Shadows In The Night

AJAX

WILL BRADLEY
IN DISCO ORDER
VOLUME 6
January 30, 1941 - May 12, 1941

SIDE TWO
AJAX - 142

780337
33 1/3 RPM

MARCH 17, 1941 continued
1. Call Me A Taxi
APRIL 23, 1941
2. Sleepy Time Gal
3. Swingin' Down The Lane
4. Flamingo
5. April In Paris
MAY 12, 1941
6. When You And I Were Young Maggie
7. In The Hall Of The Mountain King

AJAX

WILL BRADLEY

IN DISCO ORDER

Volume Five

December 1940 - January 1941

SIDE ONE
33 1/3 RPM

AJAX - 136
No. 780127

December 2, 1940
1. THREE RING RAGOUT
2. HIGH ON A WINDY HILL
3. I SHOULD HAVE KNOWN YOU YEARS AGO
4. LOVE OF MY LIFE

December 27, 1940
5. I BOOGIED WHEN I SHOULD HAVE WOOGIED
6. THIS LITTLE ICKY WENT TO TOWN

January 6, 1941
7. BREAK IT TO ME GENTLY

AJAX

WILL BRADLEY

IN DISCO ORDER
Volume Five
December 1940 - January 1941

SIDE TWO
33 1/3 RPM

AJAX - 136
No. 780127

January 6, 1941 continued

1. THAT'S HER MASON - DIXON LINE
2. CHICK GUMBOOGIE
3. STARDUST

January 21, 1941

4. BOOGIE WOOGIE CONGA
5. IT'S SQUARE BUT IT ROCKS
6. TEA FOR TWO *
7. SOUTHPAW SERENADE **

AJAX

WILL BRADLEY
GROUP 3 IN DISCO ORDER

Side One
770524

AJAX
LP-119

March 15, 1940

1. This Is The Beginning Of The End
2. Rhumboogie

April 16, 1940

3. Scramble Two
4. Secrets In The Moonlight
5. A Young Man Sings
6. In A Little Spanish Town
7. Polka Dots And Moonbeams

AJAX

WILL BRADLEY
GROUP 3 IN DISCO ORDER

Side Two
770524

AJAX
LP-119

April 16, 1940 continued

1. Let's Have Another One

May 21, 1940

2. Where Do You Keep Your Heart
3. Beat Me Daddy, (part one and two)

July 16, 1940

4. Rock-A-Bye The Boogie
5. 'Deed I Do
6. Don't Let It Get You Down

AJAZ

CLAUDE THORNHILL IN DICCO ORDER, Volume 10 January 5, 1949-June 9, 1949

Side One
810735

AJAZ-274

January 5, 1949
1. AUTUMN NOCTURNE
2. LULLABY OF THE RAIN
3. SLEEPY SERENADE
4. WHERE OR WHEN
5. SNOWFALL

January 6, 1949
6. IF I FORGET YOU
7. I DON'T KNOW WHY

AJAZ

CLAUDE THORNHILL IN DISCO ORDER, Volume 10 January 5, 1949-June 9, 1949

Side Two
810735

AJAZ-274

1. THERE'S A SMALL HOTEL
April 27, 1949
2. MAYBE IT'S BECAUSE
3. LIFE BEGINS WHEN YOU'RE IN LOVE
4. MOONLIGHT AND ROSES
June 9, 1949
5. THROUGH A LONG AND SLEEPLESS NIGHT
6. WHO DO YOU KNOW IN HEAVEN
7. ON THE 5:45

AJAZ

CLAUDE THORNHILL COMPLETE IN DISCO ORDER, Volume 9

December 15, 1947-January 4, 1949

Side One
810358

AJAZ 266

December 15, 1947
1. Look For The Silver Lining
2. Just About This Time Last Night
3. For Heaven's Sake
4. Whip-Poor-Will

December 16, 1947
5. That Old Feeling
6. Coquette
7. Someday I'll Find You

AJAZ

CLAUDE THORNHILL COMPLETE IN DISCO ORDER, Volume 9

December 15, 1947-January 4, 1949

Side Two
810358

AJAZ 266

1. The Memory Of An Island
December 17, 1947
2. I Remember Mama
3. Yardbird Suite
4. Tell Me Why
5. Let's Call It A Day
January 4, 1949
6. Wind In My Sails
7. My Dream Is Yours


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RECOROS, INC.
"THE SOUND
OF THE SOUTH"
SR1005 A
TOTAL TIMES 15:03
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STEREO
S.O.S.
POOR SOULS
1. WALK THAT CHAULKLINE/Fort Knox Music/BMI (Bernard/Norman)/2:59
2. WHITE CLIFFS OF DOVER/Burnstein & Co./ASCAP (Kent/Burton)/2:28
3. IT AIN'T THE BEAT IT'S THE "MOTION"/Jay & Cee/BMI (Glover/Mann)/2:48
4. LONELY TEARDROPS/Brunswick Music (Barry Gordy, Jr.)/2:12
5. GIGALO/Vegas Music/ASCAP/4:36


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RECORDS, INC.
"THE SOUND
OF THE SOUTH"
SRI 003 B
TOTAL TIMES 14:24
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STEREO
S.O.S.
POOR SOULS'
1. BRAZIL/Peer Int'l./BMI (Barroso/Russell)/2:42
2. I WANT YOU/Modern Pub./BMI (Davis/Jofea)/2:52
3. DON'T MESS AROUND WITH LOVE/Beacon Music/
BMI/3:40
4. OVER THE RAINBOW/Fiest Inc./ASCAP/2:17
5. YOUR CASH AIN'T NOTHIN' BUT TRASH/BMI (Hill/
Range)/2:53



P.O. Box 3004-Louisville, Ky. 40201
Area Code (502) 583-0827

720422

SIDE ONE
GLP-52

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THE GOSPEL IN RHYME

1. I Change Not (5:40)
2. What Manner of Man is This? (10:30)
3. Let Brotherly Love Continue (6:40)

REV.
HOWARD E. JOHNSON



P.O. Box 3004-Louisville, Ky. 40201
AC (502) 583-0827

720422

SIDE TWO
GLP-52

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THE GOSPEL IN RHYME

1. Where Is God?	(7:00)
2. Give Thanks Unto the Lord	(7:28)
3. Living Be In Vain	(7:06)

REV.
HOWARD E. JOHNSON

JORGE BEN

"SALVE SIMPATIA"

1. BOIADEIRO . 60966467
(Jorge Ben-Augusto de Agosto)

2. IVE BRUSSEL . 60966521 *(Jorge Ben)*
com CAETANO VELOSO

LADO 1

℗ 1979

CGC 61.126.074/0002-44

403.6199
ESTÉREO

3. ADELITA . 60966513 *(Jorge Ben)*

4. WALDOMIRO PENA . 60966503 *(Jorge Ben)*

403.6199-A

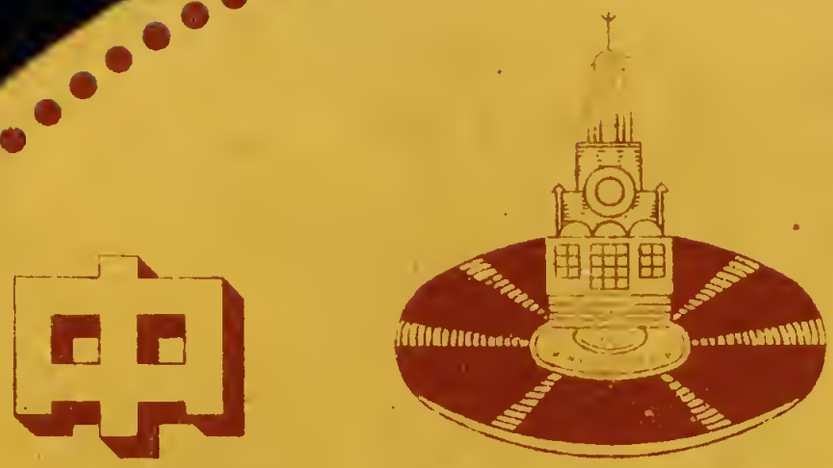
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JORGE BEN
"SALVE SIMPATIA"
1. SALVE SIMPATIA . 60966491 (Jorge Ben)
2. MENINA CRIOULA . 60966564 (Jorge Ben)
3. OCCULATUS ABIS . 60966556 (Jorge Ben)
LADO 2
℗ 1979
CGC 61.126.074/0002-44
403.6199
ESTÉREO
4. CANTILEÑAS DE SÃO VICTOR . 60966548
(Jorge Ben)
403.6199-B
SOM LIVRE
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Fade To Gray
BLESS THIS MESS
ID RECORDS
ALL RIGHTS RESERVED!
©
Side One
TIM (MOVES THE MISSILES)
STREETLIFE
RADIO K
BURNS DOWN


Fade To Gray
BLESS THIS MESS
ID RECORDS
ALL RIGHTS RESERVED
©
Side Two
BLESS THIS MESS
CAMERA ROLLS
HOW YOU GONNA DIE?
LAND OF LOVE



中盤

STEPPENWOLF

CSJ-1009-A Stereo

1 Ball crusher
2 Forty days and forty nights
3 Fat jack
4 Renegade

61年2月出版

中聲唱片股份有限公司
內版台音字第〇二五二號

中市商第八〇七八號

工證（台建）字第一〇一一一號


中
盤
STEPPENWOLF
CSI-1009-B
Stereo
1 Fogcy mental breakdown
2 Snow bind friend
3 Who needs ya
4 Eartchplittenloudenoomer
5 Hippo stomp
61.2月出版
中市商第二〇七八號
工證（台建）字第一〇一一一號
中聲唱片股份有限公司
內版台音字第〇二五二號



SERMON

THE MAN AT THE POOL

Side 1

9413--A

REV. C. L. FRANKLIN

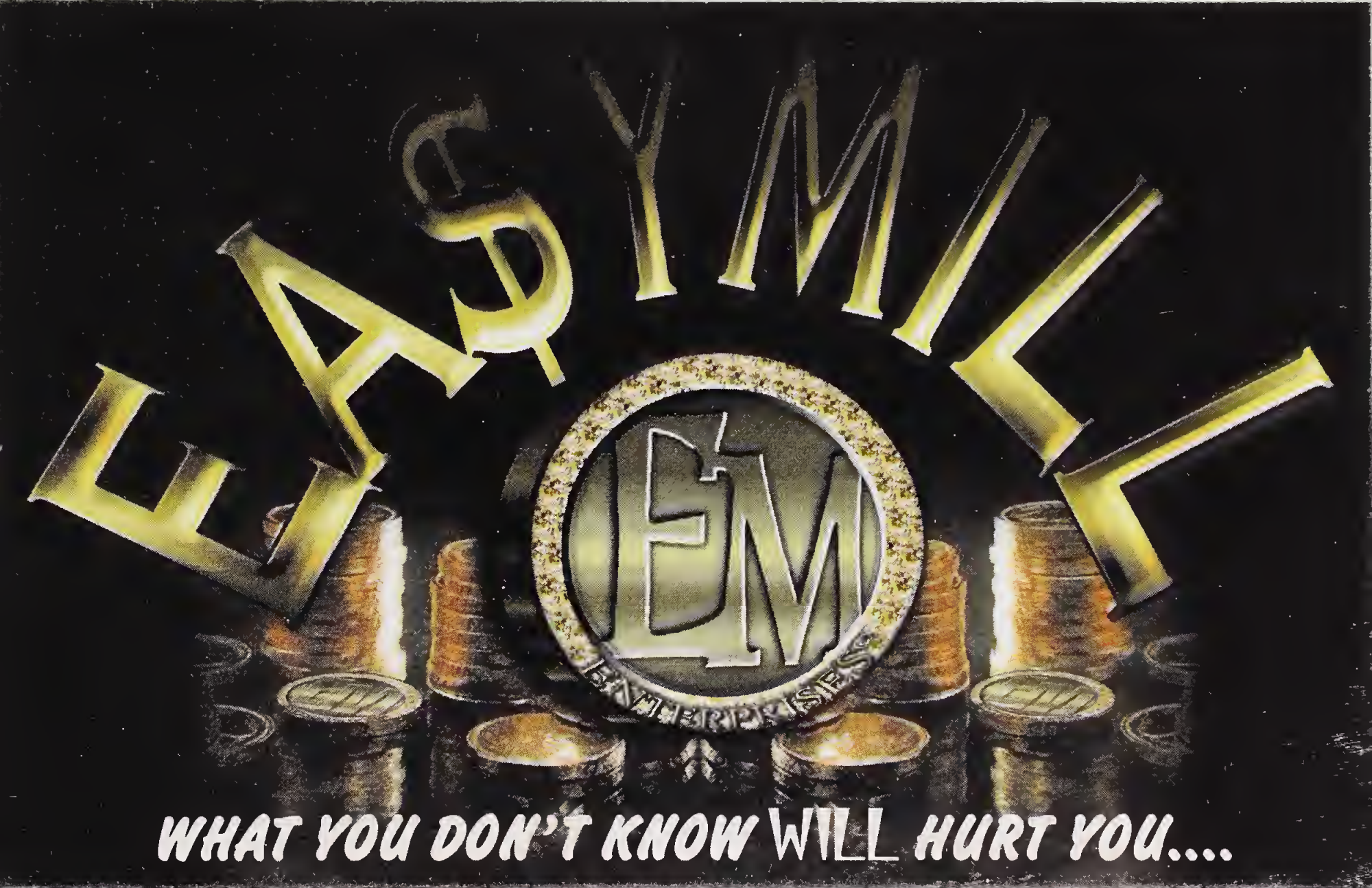
Pastor, New Bethel Baptist Church
Detroit, Michigan

VOL. 26

LONG 33⅓ PLAY

MFG. BY CHESS PRODUCING CORP. CHICAGO 16


CHESS
SERMON
THE MAN AT THE POOL
Side 2
9413—B
REV. C. L. FRANKLIN
Pastor, New Bethel Baptist Church
Detroit, Michigan
VOL. 26
LONG 33⅓ PLAY
MFG. BY CHESS PRODUCING CORP. CHICAGO 16


EASY MK
EM
EM ENTERPRISES
WHAT YOU DON'T KNOW WILL HURT YOU....

EASY MILL ENTERPRISES

HERSHIE

SIDE A
STEREO
33 1/3RPM

HERSHIE

EM-001-A

"Wanna Get Wet"

1-Radio Vocal
2-Street Vocal
3-Instrumental

Written and Produced by
Rudy"BUCKLES"Le Franc / Travis"TRAMEL"Johnson
Co-Written by
Blair"HERSHIE"Calloway for EASY MILL ENT. INC.
Mastered by Luis Alberro
Executive Producers: Rudy"BUCKLES"Le Franc,
Travis"TRAMEL"Johnson, Luis Alberro

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EASY MILL ENTERPRISES

HERSHIE

SIDE AA
STEREO
33 1/3RPM

HERSHIE

EM-001-B

1-"Wanna Get Wet" Remix Vocal
2-"Ghetto Luv" Radio Vocal
3-"Smile For Me" Radio Vocal

"Ghetto Luv"- Produced by Rudy "BUCKLES" Le Franc
Written by Blair "HERSHIE" Calloway for EASY MILL ENT.INC.
Rap Lyrics by JA

Executive Producers: Rudy"BUCKLES"Le Franc,
Travis"TRAMEL"Johnson, Luis Alberro

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Rhinestone Cowboy
(Adapted)
Mr. Easy
Living
ROOTS
MCM
45 RPM
Produced by: JIMMY ROOTS
Executive Producer G. H. BLAKE
Published By
JAHMANIE MUSIC ASCAP


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Gi Me Your Loving
(Ranking Rayvon)
Bruce Brewster
Living
ROOM
MGM
45 RPM
Produced by: JIMMY ROOTS
Executive Producer G. H. BLAKE
Published By
JAHMANIE MUSIC ASCAP


BETHLEHEM
HIGH FIDELITY
"ALL OF ME - THE DEBONAIR MR. HARTMAN"
JOHNNY HARTMAN
Side A
"Micro Cosmic Sound"
BCP-6014
Band 1: BLUE SKIES (2:53)
(Berlin)
2: I COULD MAKE YOU CARE (3:29)
(Cahn-Chaplin)
3: TENDERLY (3:18)
(Gross-Lawrence)
4: THE LAMP IS LOW (2:39)
(DeRose-Parish-Shefter)
5: WHILE WE'RE YOUNG (2:52)
(Engvick-Wilder-Palitz)
6: BIRTH OF THE BLUES (2:52)
(DeSylva-Brown-Henderson)
LONG PLAYING 33⅓ MICROGROOVE
MANUFACTURED IN U.S.A. BETHLEHEM MUSIC CORP.


BETHLEHEM
HIGH FIDELITY
"ALL OF ME - THE DEBONAIR MR. HARTMAN"
JOHNNY HARTMAN
Side B
"Micro Cosmic Sound"
BCP-6014
Band 1: I'LL FOLLOW YOU (3:28)
(Turk-Ahlert)
2: I CONCENTRATE ON YOU (3:45)
(Porter)
3: STELLA BY STARLIGHT (3:43)
(Young-Washington)
4: I GET A KICK OUT OF YOU (3:04)
(Porter)
5: THE END OF A LOVE AFFAIR (3:16)
(Redding)
6: ALL OF ME (2:15)
(Simons-Marks)
LONG PLAYING 33⅓ MICROGROOVE
MANUFACTURED IN U.S.A. BETHLEHEM MUSIC CORP.

TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS A REPRODUÇÃO, EXECUÇÃO PÚBLICA E RADIODIFUSÃO, USO DESTE DISCO ESTÃO PROIBIDOS

PHILIPS

STEREO | 33 1/3 | ∞

PROD. E DISTR. PELA POLYGRAM DISCOS LTDA
ESTRADA ITAPICURU 75 SCDP-PF 59/71
C.G.C. - M.F 33.XTT 411/0003-78

℗ 1977 SÉRIE DE LUXO

9120 162
9120 162 A
MADE IN BRAZIL

1

A GRANDE ORQUESTRA DE PAUL MAURIAT - Vol. 23

1. COULD IT BE MAGIC
(A. Anderson - B. Manilow) 3:25
2. SAVE YOUR KISSES FOR ME
(T. Hiller - M. Lee - L. Sheridan) 3:04 (Intersong)
3. PAPA-TANGO-CHARLY (Le triangle des Bermudes)
(P. Adler - M. Shuman) 2:05
4. DERRIERE L'AMOUR (Dietro l'amore)
(V. Pallavicini - S. Cutugno - P. Delanoë) 3:32
5. L'AMOUR C'EST COMME LES BATEAUX
(G. Thibaut - A. Popp) 3:06
6. TU SAIS JE T'AIME
(Sevran - Carmone - Alec) 3:23

TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS. A REPRODUÇÃO, EXECUÇÃO PÚBLICA E RADIOFUSÃO DESTE DISCO ESTÃO PROIBIDAS

PHILIPS

PHILIPS

STEREO | 33 1/3 | ∞

PROD. E DISTR. PELA POLYGRAM DISCOS LTDA
ESTRADA DO MAPICURU 75 SCDP-PF 150 RJ
C.G.C. M.F. 33.[illegible].0003-78

℗ 1977

SÉRIE DE LUXO

9120 162
9120 162 B

MADE IN BRAZIL

2

A GRANDE ORQUESTRA DE PAUL MAURIAT - Vol. 23

1. DON'T GO BREAKING MY HEART
(C. Blanche - A. Orson) 3:25
2. FERNANDO
(B. Anderson - S. Anderson - B. Ulvaeus) 3:57
3. BESAME MUCHO (C. Velasquez) 2:50
4. TATTOO BAY (Paul Mauriat) 3:02
5. JE VAIS T'AIMER
(J. Revaux - M. Sardou - G. Thibaut) 3:17
6. IL ÉTAIT UNE FOIS NOUS DEUX
(V. Pallavicini - S. Cutugno -
P. Delanoë - C. Lemesle) 3:22



STARSHIP

PRODUCED BY PETER WOLF & JEREMY SMITH
Executive Producer: Dennis Lambert/Remixed by Victor Flores
Remix Engineer: Brian Malouf

Stereo
Side A
33⅓ RPM
NOT FOR SALE

JR-14226
FW-14226
(FW-14226-A)
7:00

WE BUILT THIS CITY
(Special Club Mix)

(from the "Knee Deep in the Hoopla" album, BXL1-5488)
(Bernie Taupin Martin Page-Dennis Lambert-Peter Wolf)
Little Mole Music/Zomba Enterprises/Petwolf Music, ASCAP/
Tuneworks Music Co., admin. by Arista Music, Inc., BMI

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D O' A H

MUSIC ONLY



WAYO

WORLD DANCE

ZAS 1273 S1


GLOBAL PACIFIC
DO'AH
33 1/3 RPM
STEREO
℗ 1988 CBS
Records Inc.
ZAS 1273
XSS 01273A
Time: 7:44
WAYO
-R. Armstrong-K. Laroche- Taken From The Global Pacific
LP: "WORLD DANCE" OZ 40734/Produced by
Randy Armstrong & Ken LaRoche/Publisher:
Crimson Ark Music (BMI)
DEMONSTRATION
NOT FOR SALE



DO'AH

33 1/3 RPM
STEREO
℗ 1988 CBS
Records Inc.

ZAS 1273
XSS 01273B
Time: 6:18

WORLD DANCE

-R. Armstrong-K. Laroche- Taken From The Global Pacific LP: "WORLD DANCE" OZ 40734/Produced by Randy Armstrong & Ken LaRoche/Publisher: Crimson Ark Music (BMI)

DEMONSTRATION
NOT FOR SALE

550 MUSIC

Rah/Sun

"I'll Be Around"

(featuring Big Punisher and 4 Deep)

069111

Produced by Far East Flavor

Publishing:
-J. Highsmith -W. Garcia
-R. Garcia -E. Garcia
-J. Cartagena -D. Ritz
-M. Gaye -O. Brown
-L. Lewis

1. CLEAN VERSION
2. MAIN MIX

WER-G Publishing, Inc. (ASCAP)
EMI April Music Inc. (ASCAP)
EMI Blackwood Music Inc. (BMI)
Ritz Writes
Joseph Cartagena Music
Jelly's Jams, LLC (ASCAP)
Maurkeens Music

Contains portions of "I'll Be Around (Whenever You Want Me)" (T.Bell/P.Hurt) Warner-Tamerlane Publishing Corp. Used by Permission. All Rights Reserved. This composition embodies portions of "Envy", written by J. Cartagena, D. Ritz, M. Gaye, O. Brown and L. Lewis, published by EMI April Music Inc. (ASCAP)/EMI Blackwood Music Inc. (BMI)/ Ritz Writes/Joseph Cartagena Music/Maurkeens Music, performed by Fat Joe.
Used courtesy of Relativity Records.

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JOE

I'm In Luv

mixes

radio edit

e-smoove radio edit (w/o rap)

e-smoove raw edit

percapella

instrumental

PRO 1052-1

MERCURY

JOE

I'M-IN-LUV

SIDE A

PRO 1052-1

1. I'M-IN-LUV (RADIO EDIT) (3:50)
2. I'M-IN-LUV (E-SMOOVE RADIO EDIT W/O RAP) (3:36)
3. I'M-IN-LUV (4:37)

MERCURY

JOE

I'M-IN-LUV

SIDE B PRO 1052-1

1. I'M-IN-LUV (E-SMOOVE RAW EDIT) (4:17)
2. I'M-IN-LUV (PERCAPELLA) (4:37)
3. I'M-IN-LUV (INSTRUMENTAL) (4:37)

M.D.

SPECIAL

SIDE A

Rec. & Mixed at
CRASSDALE STUDIO
MD 007

Written By: Michael D.
Produced By: M. NATCH

LOVE ME FOR EVER

MICHAEL D
Michael Dawkins

Distributed By JAH LIFE RECORDS

928 Utica Ave.
Brooklyn, N.Y. 11203
Tel: (718) 941-1993

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M.D.

SPECIAL

VERSION

SIDE B

Written By: Michael D.
Produced By: M. NATCH

Rec. & Mixed at
CRASSDALE STUDIO
MD 007

LOVE ACHE

MICHAEL D
Michael Dawkins

Distributed By JAH LIFE RECORDS

928 Utica Ave.
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Tel: (718) 941-1993

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Mr. Doo



Produced & Arranged by
George Nooks &
Mr. Doo
Executive Producers:
George Nooks &
Mr. Doo

SIDE A
MDD-0500

1. I DON'T CARE
(G. NOOKS)
GEORGE NOOKS

2. T. V. MIX

Design by Errol 'Irie' Myrie

Unauthorized Reproduction of this record is Prohibited by Federal Law

Mr. Doo



Produced & Arranged by
George Nooks &
Mr. Doo
Executive Producers:
George Nooks &
Mr. Doo

SIDE B
MDD-0500

1. (I DON'T CARE
BAD MINDED PEOPLE)
GEORGE NOOKS
Featuring : **PHILLIP FAMOUS**

2. **CLUB MIX**

Design by Errol 'Irie' Myrie

Unauthorized Reproduction of this record is Prohibited by Federal Law


SOLOMONIC
R/W
(C) 1981
(P) 1981
MADE IN
JAMAICA
R.P.M.
Time
DISTR. BY
SOLOMONIC
DISTRIBUTOR
14 Retirement
Rd., Kingston 5


SOLOMONIC
B.W.
Pub. Solomonic
B.M.I.
R.P.M.
Time
DISTR. BY
SOLOMONIC
DISTRIBUTOI
14 Retirement
Rd., Kingston 5


Techniques
2 Chancery Lane
Kingston, Jamaica
92-26832
Produced by
W. Riley
SIDE A
I AM SO LONELY
Hopeton James
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Jeckmiques

2 Chancery Lane
Kingston, Jamaica
92-26832



Produced by
W. Riley

SIDE B

VERSION

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NE-YO

"SO SICK" (REMIXES)

A

SICK-001



1. REMIX FEAT. LL COOL J
2. REMIX FEAT. JAY Z
3. REMIX FEAT. JIN

NOELLE

"SO SICK" (THE REPLY)

B

SICK-001



1. MAIN
2. INSTRUMENTAL

DJ Vinyl Only, 8362 Pines BLVD Suite Pembrook Pines FL, 33024 DJVinylOnly@Hotmail.com

Value Meal

Side A

Combo #2

1. **Missy Elliott** "We Run This" (Apache) 3:26
2. **Pitbull** "Shake" 4:14
3. **Ricky Martin/Fat Joe** "I Don't Care" 4:03
4. **Ying Yang Twinz** "Put That Thang Down" 3:38

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VM-002 a

DJ Vinyl Only, 8362 Pines BLVD Suite Pembrook Pines FL, 33024 DJVinylOnly@Hotmail.com

"BLEND SETTERS"

Value Meal

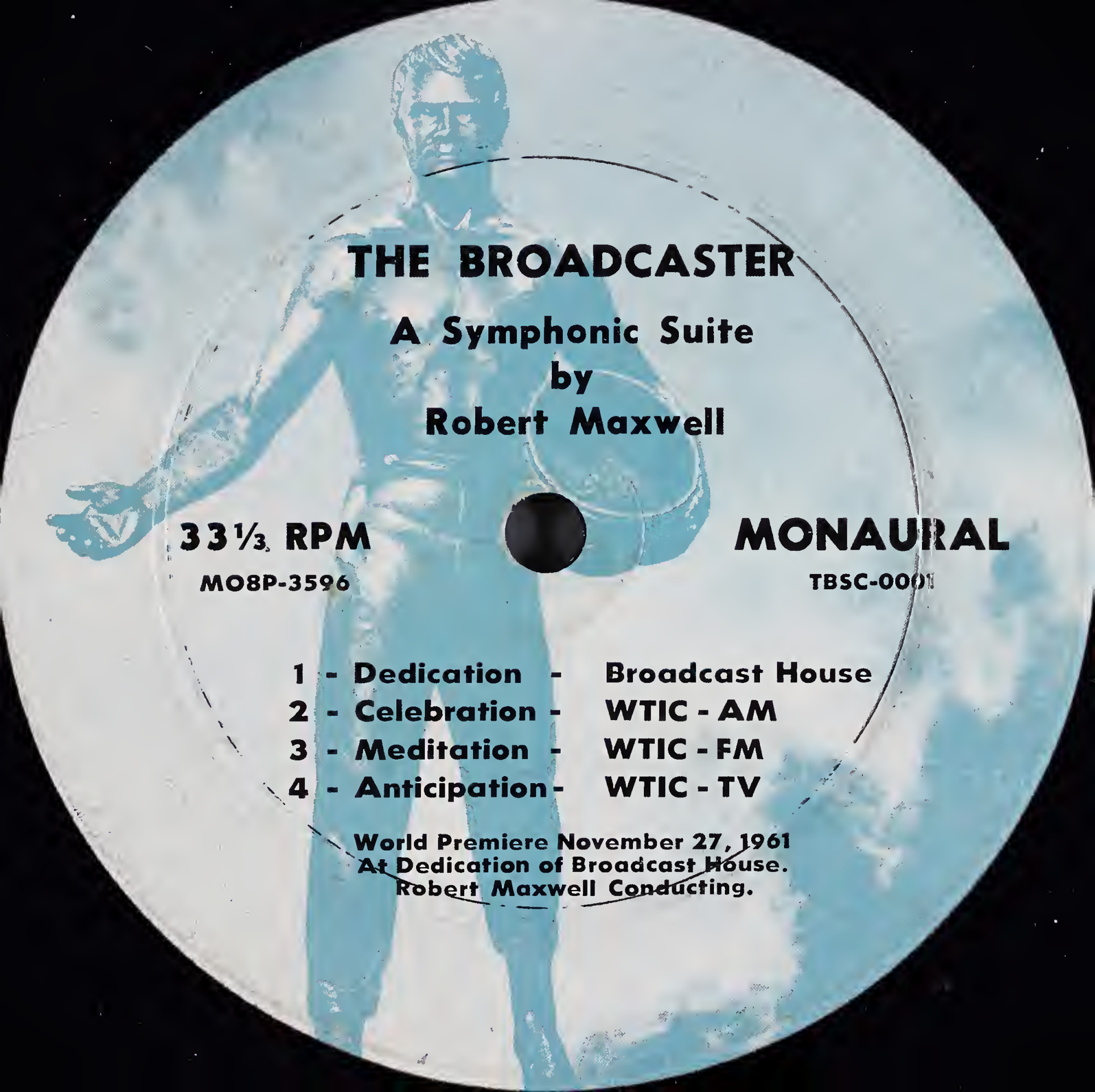
Side B

Combo #2

1. Dr. Dre/Three 6 Mafia "Still Fly" 4:18
2. Michael Jackson/50 Cent
"Remember, Hate It or Love It" 3:54
3. R. Kelly/Busta Rhymes/Game
"Make It Players Only" 3:45
4. Scrappy/Nas/Lil' Jon
"Problems 2 Mess With Us" 3:39

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VM-002 b



THE BROADCASTER

A Symphonic Suite
by
Robert Maxwell

33⅓ RPM **MONAURAL**

MO8P-3596 TBSC-0001

1 - Dedication - Broadcast House
2 - Celebration - WTIC - AM
3 - Meditation - WTIC - FM
4 - Anticipation - WTIC - TV

World Premiere November 27, 1961
At Dedication of Broadcast House.
Robert Maxwell Conducting.



THE BROADCASTER

A Symphonic Suite
by
Robert Maxwell

33⅓ RPM

MO8Y-3597

STEREO

TBSC-0001

1 - Dedication - Broadcast House
2 - Celebration - WTIC - AM
3 - Meditation - WTIC - FM
4 - Anticipation - WTIC - TV

World Premiere November 27, 1961
At Dedication of Broadcast House,
Robert Maxwell Conducting.

IN HIS NAME

THE CHANCEL CHOIR
FIRST BAPTIST CHURCH OF ARLINGTON

Robert A. Ball, Music Director
Lawrence W. Burt, Guest Organist

33⅓ RPM
LONG PLAY

SIDE 1
CO 1422

1. God Of Our Fathers (Mr. Ball) - Warren
2. What Is Man? - Ball
3. How Lovely Is Thy Dwelling Place - Brahms
4. The Gift of Love - Posegate
   Ruth Bowlby - Soprano
5. Do You Hear What I Hear? - Arr. Simeone
6. The Lord's Prayer - Robertson
7. I Am The Vine - McCormick

M.R.A. 104 A

IN HIS NAME

1. Lenten Anthem - McCormick
Francis Hester - Bass
2. God So Loved The World - Stainer

33⅓ RPM
LONG PLAY

SIDE 2
CO 1422

3. As It Began To Dawn - McCormick

4. Praise The Lord - Franck
Ruth Bowlby - Soprano
Douglas Storrie - Tenor
Francis Hester - Bass

5. O God, Our Help In Ages Past - Croft
Nalora Steele - Contralto
Douglas Storrie - Tenor

M.G.A. 104 B

VJ
VEE-JAY RECORDS

"100 HALL OF FAME OLDIES"

Volume V

HHF-6837-A
Side 1



33⅓ RPM

1. I CAN'T STOP YOU (The Performers)
2. WALK ON WITH THE DUKE (Gene Chandler)
3. LONELY MOOD (The Five Echos)
4. A LONG TIME AGO (The Impressions)
5. NEWLYWED (The Orchids)
6. DREAMS OF CONTENTMENT (The Dells)
7. YOU SAID YOU LOVED ME (The Orchids)
8. GOLDEN TEARDROPS (The Flamingos)
9. MOTHER'S SON (The Delegates)
10. AT THE COUNTY FAIR (The Impressions)

VEE-JAY RECORDS

"100 HALL OF FAME OLDIES"

Volume V

HHF-6837-B
Side 2

33⅓ RPM

1. THAT'S THE WAY THIS WORLD HAS GOT TO BE Part 1 (Bobby Jamison)
2. I'LL REMEMBER THEM (Bobby Jamison)
3. GIRL FROM VERNON MT. (Bobby Jamison)
4. I GOT THE BLUES (Bobby Jamison)
5. SALINE (Bobby Jamison)
6. THAT'S THE WAY THIS WORLD HAS GOT TO BE Part 2 (Bobby Jamison)
7. WITH PITY, BUT IT'S TOO LATE (Bobby Jamison)
8. YOU CAME, YOU SAW, BUT YOU DIDN'T CONQUER ME (Bobby Jamison)
9. GIRL FROM THE EAST (Bobby Jamison)
10. DON'T COME LOOKING (Bobby Jamison)


33 1/3 STEREO LONG PLAYING
BLUE NOTE RECORDS • A DIVISION OF LIBERTY RECORDS, INC.
ALLIGATOR BOGALOO
LOU DONALDSON
BST 84263
SIDE 1
(BNST 84263 A)
1. ALLIGATOR BOGALOO (Lou Donaldson)
Blue Horizon Music - BMI
2. ONE CYLINDER (Freddie McCoy)
3. THE THANG (Donaldson)
Blue Horizon Music - BMI
Lou Donaldson, Melvin Lastie Sr.,
Lonnie Smith, George Benson,
Leo Morris.
BLUE NOTE


33 1/3 STEREO LONG PLAYING
BLUE NOTE RECORDS • A DIVISION OF LIBERTY RECORDS, INC.
ALLIGATOR BOGALOO
LOU DONALDSON
BST 84263
SIDE 2
(BNST 84263 B)
1. AW SHUCKS! (Lonnie Smith)
2. REV. MOSES (Lou Donaldson)
Blue Horizon Music - BMI
3. I WANT A LITTLE GIRL (Mencher - Moll)
Lou Donaldson, Melvin Lastie Sr.,
Lonnie Smith, George Benson,
Leo Morris.
BLUE NOTE®


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DCV-2601
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B.M.I.
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Prod. by C. Jarett
& C. Livingston
Mkt. by GRAPEVINE REC.
Dist. by V.P. RECORDS
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
JAMAICAN GIGALO
HUTCHY
[redacted]


GRAPEVINE
RECORDS
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Prod. by C. Jarret
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Mkt. by GRAPEVINE REC.
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SIDE A
JAMAICAN GIGALO
(HUTCHY)
REMIX
RUSSEL WEBSTER

100% FRONTLINE INC.

www.100fl.com

Act-N-Manish

A

"FLICKIN"

FEAT. YOUNG BLOODZ

1. DIRTY
2. INSTRUMENTAL
3. DIRTY ACCOPELLA

100%FRONTLINE RECORDS
330.656.1060 OFFICE
330.656.1063 FAX
FOR BOOKING CONTACT
JAY ROCK 216.214.8086 CELL
KYLE ROSE 215.878.7913

FOR DJS ONLY

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Act-N-Mobbish

B

"FLICKIN"

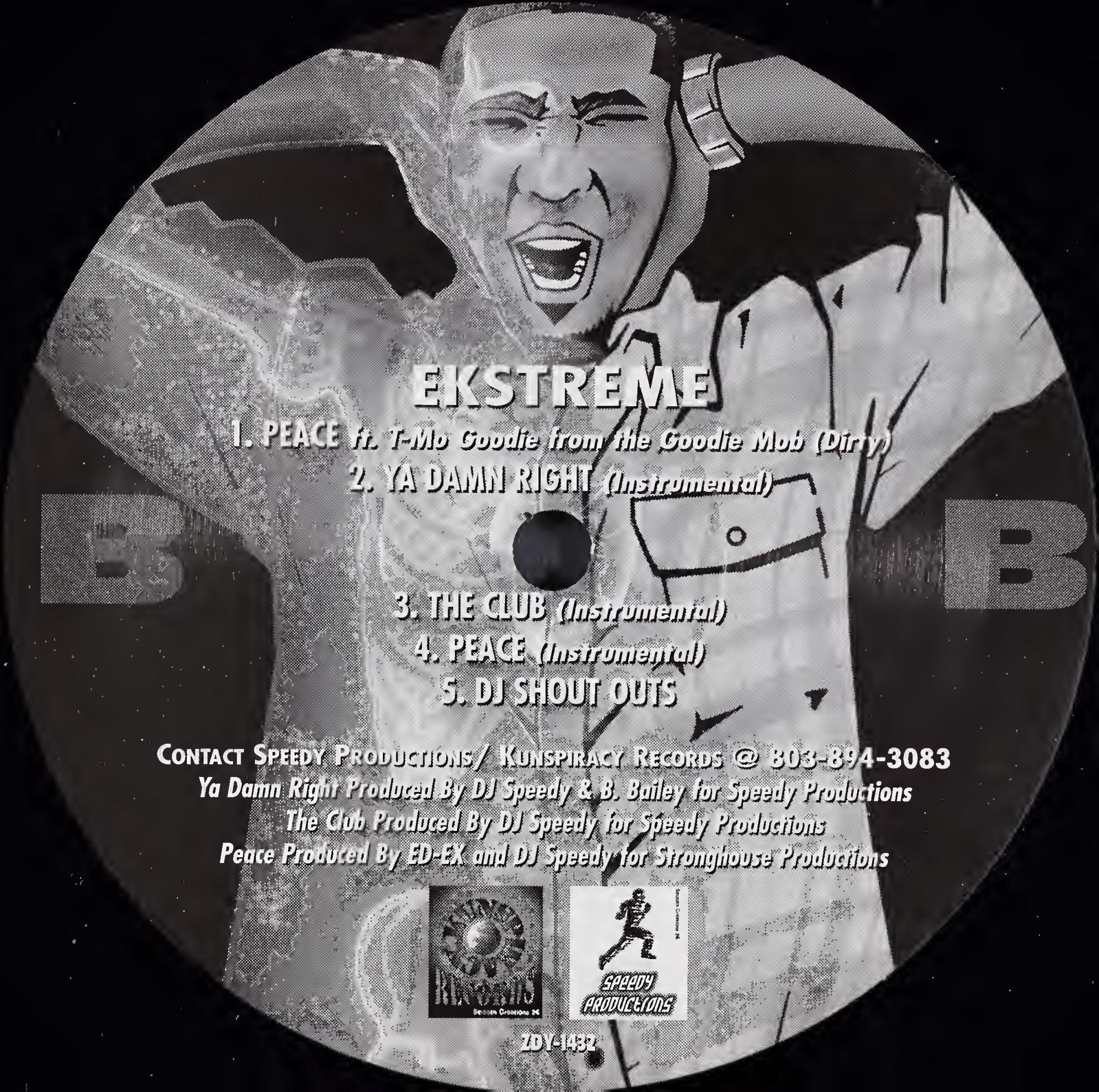
FEAT. YOUNG BLOODZ

1. RADIO EDIT
2. INSTRUMENTAL
3. RADIO ACCOPELLA

100%FRONTLINE RECORDS
330.656.1060 OFFICE
330.656.1063 FAX
FOR BOOKING CONTACT
JAY ROCK 216.214.8066 CELL
KYLE ROSE 215.878.7913

FOR DJS ONLY


EKSTREME
1. YA DAMN RIGHT ft. DJ Speedy (Clean)
2. THE CLUB ft. Esteisy Mena (Clean)
3. PEACE ft. T-Mo Goodie from the Goodie Mob (Clean)
4. YA DAMN RIGHT ft. DJ Speedy (Dirty)
5. THE CLUB ft. Esteisy Mena (Dirty)
CONTACT SPEEDY PRODUCTIONS/ KUNSPIRACY RECORDS @ 803-894-3083
Ya Damn Right Produced By DJ Speedy & B. Bailey for Speedy Productions
The Club Produced By DJ Speedy for Speedy Productions
Peace Produced By ED-EX and DJ Speedy for Stronghouse Productions
SPEEDY PRODUCTIONS
ZDY-1432


EKSTREME
1. PEACE ft. T-Mo Goodie from the Goodie Mob (Dirty)
2. YA DAMN RIGHT (Instrumental)
3. THE CLUB (Instrumental)
4. PEACE (Instrumental)
5. DJ SHOUT OUTS
CONTACT SPEEDY PRODUCTIONS/ KUNSPIRACY RECORDS @ 803-894-3083
Ya Damn Right Produced By DJ Speedy & B. Bailey for Speedy Productions
The Club Produced By DJ Speedy for Speedy Productions
Peace Produced By ED-EX and DJ Speedy for Stronghouse Productions
SPEEDY PRODUCTIONS
ZDY-1432

YABBA U



Pro.by
Courtney A. Marsh
Dist.By.(718) 789-3619
(914) 356-8054

CN001A

MIKE TYSON

Nicodemus

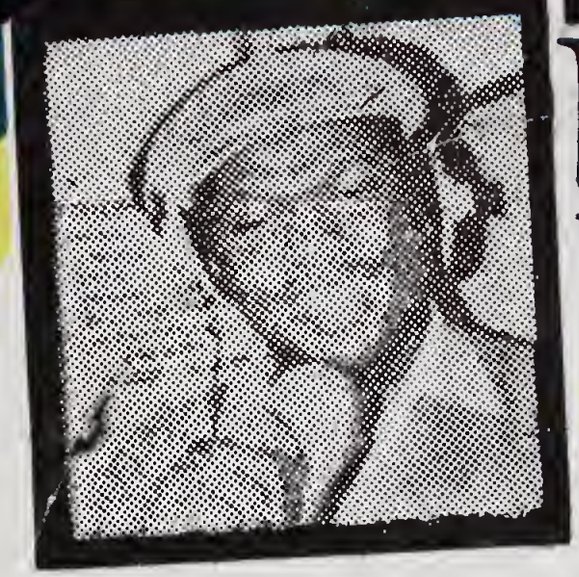
YABBA U



Pro.by
Courtney A. Marsh
Dist.By.(718) 789-3619
(914) 356-8054

CN001B

VERSION

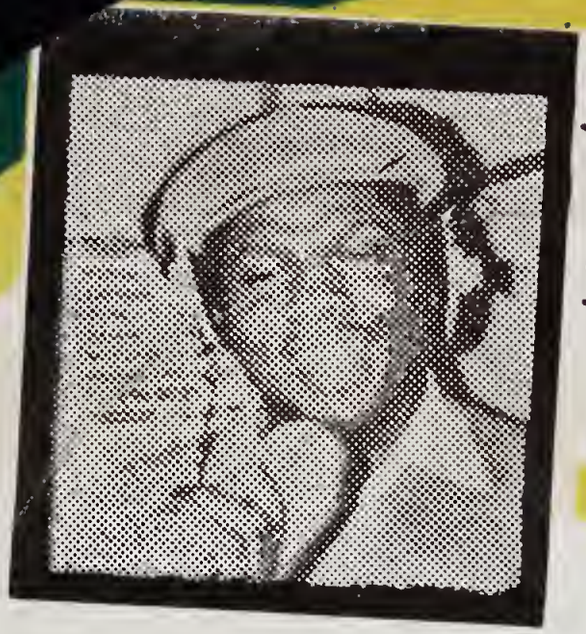


RANKING JOE
UNIVERSAL

Produced &
Arranged by
Ranking Joe
MADE IN
JAMAICA
(P)(C)1984

MASCUT RJ-013-A1
(Thriller)
THRILLER

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RANKING JOE
UNIVERSAL

Produced &
Arranged by
Ranking Joe
MADE IN
JAMAICA
(P)(C)1984

MR. WALKER
(Thriller)

UNAUTHORISED COPYING OF THIS RECORDING IS STRICTLY PROHIBITED

B's™ Records

SIDE A
STEREO 33⅓ RPM
BSR-BT-058-A

Gould Music-BMI

DON'T SQUEEZE IT
(6:42) VOCAL

BOTTLE

Comp.: Percival Watts
Prod. & Arr.: Frankie McIntosh
Rec.: Platinum Factory, N.Y.
Exec. Prod.: Michael Gould

Dist by B's RECORDING CO.
1285 Fulton Street
Brooklyn, N. Y. 11216
(718) 622-4047

B's™ Records

SIDE B
STEREO 33⅓ RPM
BSR-BT-058-B

Gould Music-BMI

DON'T SQUEEZE IT
(6:37) MIX

BOTTLE

Comp.: Percival Watts
Prod. & Arr.: Frankie McIntosh
Rec.: Platinum Factory, N.Y.
Exec. Prod.: Michael Gould

Dist by B's RECORDING CO.
1285 Fulton Street
Brooklyn, N. Y. 11216
(718) 622-4047

TEST PRESSING

SIDE A

33 1/3 RPM

TEVIN CAMPBELL

JUST ASK ME TO

Masterpiece Edit (3:53)
D.A.R.P. Radio Vers. (4:32)
Masterpiece Instr. (3:51)
D.A.R.P. Diesel Vers. (5:55)

PRO-A-5093

TEST PRESSING

SIDE B

33 1/3 RPM

TEVIN CAMPBELL

JUST ASK ME TO

D.A.R.P. Extended Mix (6:07)
Masterpiece w/o Rap (3:53)
D.A.R.P. Radio Vers. w/o Rap (3:54)
Quiet Storm Mix (5:10)

PRO-A-5093

!!!!!!!!!!!!!!!!!!

a

33 1/3
RPM



"DOWN WITH YOU"

NS-7031

!!!!!!!!!!!!!!!!!!

b

33 1/3
RPM

INSTRUMENTAL

NS-7031

YANNI

LOOKING GLASS

EDITED VERSION 4:10

LUCBA NAE061



Private® Music

SIDE A

2014-1-PDAB

2014-1-PDAB-A

FROM THE ALBUM "KEYS TO IMAGINATION"

NOT FOR SALE

PUBLISHED BY 23RD STREET PUBLISHING/ASCAP

℗ & © 1986, Private, Inc.

YANNI

SANTORINI

4:34

LUCBA NAE061



Private® Music

SIDE B

2014-1-PDAB

2014-1-PDAB-B

FROM THE ALBUM "KEYS TO IMAGINATION"

NOT FOR SALE

PUBLISHED BY 23RD STREET PUBLISHING/ASCAP

℗ & © 1986, Private, Inc.



Dist: Rohit Int'l
511 Commerce St.
Franklin Lakes, N.J. 07417
(201) 337–8426

45 RPM

© ℗ 1987

Pub: Rohit Music
BS–12–11002

LEROY SMART

SIDE A

1. MORE RUB–A–DUB
   (L. Smart)
2. V E R S I O N



Dist: Rohit Int'l
511 Commerce St.
Franklin Lakes, N.J. 07417
(201) 337–8426

45 RPM

© ℗ 1987

Pub: Rohit Music
BS–12–11002

GENERAL LEON

SIDE B

1. BOY STOP FOLLOW
(G. Leon)
2. VERSION

MERCURY

SIDE A



PRO 1008-1

1. THE DUGOUT (HOME BASE MIX)
(5:34)

MERCURY

SIDE B

PRO 1008-1

1. THE DUGOUT (HOME BASE INST.) (5:34)

2. THE DUGOUT (BOZACK BEATS) (2:29)

CRIB
UNDERGROUND

This Side

1. "YOU GOT ME"
(L.P.Mix)
2. "TREAT ME RIGHT"
(L.P.Mix)
3. "CROSS MY HEART"
(Dirty Mix)
(Instrumental)

This Side

1. "LOSE MY COOL
(L.P. Mix)
(Acappella)
(Instrumental)
2. "CROSS MY HEART"
(Acappella)

CUEP-6748A
33 1/3 RPM
STEREO

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CRIB UNDERGROUND

CUEP-6748B
33 1/3 RPM
STEREO

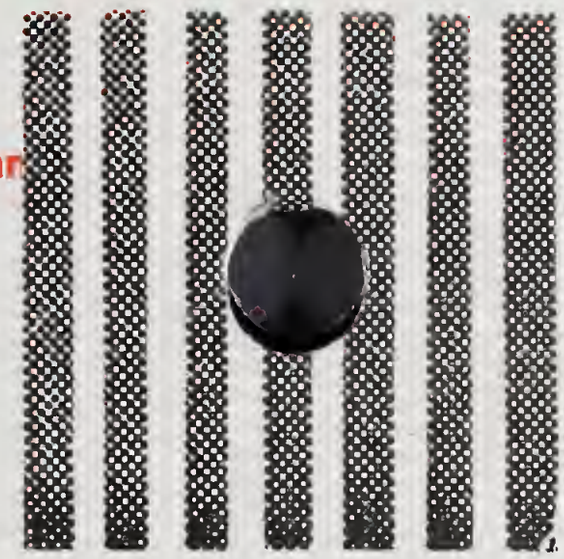
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REDMAN
INTERNATIONAL

Produced by
Hugh Redman James
Musician:- Steele/Clevie/Dann

Marketed & Dist. by

V.P. RECORDS
170-21 Jamaica Ave.
Queens, N.Y. 11432
(718) 291-7058



VPRED 115-A

FREAK

(L. Twitch)

LITTLE TWITCH

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REDMAN

INTERNATIONAL

Produced by
Hugh Redman James
Musician:- Steele/Clevie/Dan

Marketed & Dist. by

V.P. RECORDS
170-21 Jamaica Ave.
Queens, N.Y. 11432
(718) 291-7058

VPRED 115-AA

ONE LOVE

(L. Kirk)

LITTLE KIRK

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DIGITAL ECLIPSE
SIDE A
VPRD 5746
Distributed by
V.P. Records
89—05 138 St.
Jamaica, N.Y. 11435
(718) 291—7058
Produced by
P. Smart, H. Walker
Recorded at
H.C. & F. Rec.
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POCS Publ.
NEVER POSITIVE
GEORGE NOOKS
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DIGITAL ECLIPSE
SIDE AA
VPRD 5746
Distributed by
V.P. Records
89—05 138 St.
Jamaica, N.Y. 11435
(718) 291—7058
Produced by
P. Smart, H. Walker
Recorded at
H.C. & F. Rec.
© ℗ ASCAP
POCS Publ.
TAKE IT EASY
PETER DRAGON
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eastwest records
GERALD LEVERT AND EDDIE LEVERT, SR.
STEREO
33 1/3 RPM
0-66024
SIDE A
GET YOUR THING OFF
Ver 4:23
5:34
TREVEL
(Eddie Levert, S
© 1995 Walted Publishing,
rica Music Publishing
eveland's Own Publishing Co
ced & Arranged by Eddie
wain Mitchell for Trevel Produ
Inc.
rangements: Eddie Levert, Sr
Vocals: Gerald Levert, Eddie Lev
rk Anthony
Mixing Engineer: Ron
ixing Assistants: Paul Smith and
Recording Engineers: Ron A. Shaffer
Tarsia and Arthur Stoppe / Assista
. Paul Smith
**Produced by Ger
Eddie Levert, Sr. and Edwin "Tony" Ni
All Vocals: Gerald Levert and Eddie Levert, Sr. / Sequencing: Edwin "Tony" Nicholas and Gerald Levert
Key Bass: Edwin "Tony" Nicholas / Engineer: Steve Croom / Assistant Engineer: Murf
Female Talking: Kim Bryant / Recorded at: On The Way Studios
Management: L.B. Management for Trevel Production Company, Inc.
Eddie Levert, Sr. appears courtesy EMI Records
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STE-66024
mfg. by atlantic recording corporation, 75 rockefeller plaza, n.y., n.y. a time warner company


eastwest records
GERALD LEVERT AND EDDIE LEVERT, SR.
STEREO
DON'T MAKE ME BEG
Ve 4:14
E .01
vert and Edwin "Tony Music, Inc., administered by
1995 Ramal Music Co ed by Warner-Tamerlane Mus
ed & Arranged by Gerald L "Tony" Nicholas for Trevel Prod y, Inc.
Vocal Arrangemen ert / Background Vocals: Gerald
Mixing Enginee Tarsia / Mixing Assistant: Paul Sn
Recording Engineers: Ron A. Shaffer and Mike "Mixx" Tarsia / Assistant Engineer: Paul Smith
Management: L.B. Management for Trevel Production Company, Inc.
Eddie Levert, Sr. appears courtesy EMI Records
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Frankie Krutches

CAN YOU FEEL ME!

1: Can You Feel Me! (Radio) 4:30
2: Can You Feel Me! (Instrumental) 4:28



Contact:
347 628-6331

Featuring Shantal Rooney
Produced by Jeff Rooney
Associate Producer K-Dubb for C4 Records
Executive Producer Blake Seals for TwentyFourSevenEntertainment, Inc.
©℗2004 C4 Records/TwentyFourSevenEntertainment, Inc.

C4

ARTISTIC

REGGAE MUFFIN

Executive Producer:
V. Goulbourne

Distributed by:
OWAHZ Records
(718) 723-7126

SIDE AA
AP-015AA

Published by
CATOJI MUSIC (BMI)
© PRS

MISS HOT STEPPER

Writer: C. Williams

STINGA-D

Mixed by Colin 'Bulby' York
at Mixing Lab, Ja., W.I.

Produced & Arranged by
JIMI HINES and
CARLTON "TETRACK" HINES
for ARTISTIC PRODUCTION
12 SPINNERS LANE
KINGSTON, 20 J. W. I.

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ARTISTIC

REGGAE MUFFIN

Executive Producer:
V. Goulbourne

Distributed by:
OWAHZ Records
(718) 723–7126

Published by
CATOJI MUSIC (BMI)
© PRS

UP FRONT

Writer: F. McKoy

SIDE A
AP–015A

ACTION FIRE

Mixed by Colin 'Bulby' York
at Mixing Lab, Ja., W.I.

Produced & Arranged by
JIMI HINES and
CARLTON "TETRACK" HINES
for ARTISTIC PRODUCTION
12 SPINNERS LANE
KINGSTON, 20 J. W. I.

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IRONS IN THE FIRE
TEENA MARIE

G 997
SIDE 1
33 1/3 RPM

GORDY®

1. I NEED YOUR LOVIN' - 7:29
2. YOUNG LOVE - 5:29
3. FIRST CLASS LOVE - 5:06
4. IRONS IN THE FIRE - 3:32

All songs written by Teena Marie
Produced by Teena Marie

℗ 1980 Motown Record Corporation
© 1980 Canada - Quality Records Limited

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED 280 BIRCHMOUNT RD. SCARBOROUGH, ONTARIO M1K 1M2

IRONS IN THE FIRE
TEENA MARIE

G 997
SIDE 2
33 1/3 RPM

GORDY®

1. CHAINS - 7:19
2. YOU MAKE LOVE LIKE SPRINGTIME - 5:00
3. TUNE IN TOMORROW (T. Marie/M. Hearn) - 6:22
4. YOU MAKE LOVE LIKE SPRINGTIME (REPRISE) - 3:20

All songs written by Teena Marie except where indicated. Produced by Teena Marie

℗ 1980 Motown Record Corporation
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MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED 380 BIRCHMOUNT RD. SCARBOROUGH, ONTARIO M1K 1M7

ATLANTIC

PROMOTIONAL COPY - NOT FOR SALE
33 1/3 RPM • Side A • PR 372988

CHOPPER CITY

B.G.
FOR A MINUTE (Feat. T.I.)

(Christopher Dorsey, Clifford Harris, Scott Storch) Chopper City Music Publishing (BMI); Crown Club Publishing/Warner-Tamerlane Publishing Corp (BMI); Scott Storch Music/TVT Music, Inc (ASCAP)]

1. Radio Edit 3:44
2. Instrumental 4:00
3. Explicit 4:01

Produced by Scott Storch for Tuff Jew Productions/Hustla, Inc.
Mixed by Fabian Marasciullo for Hustla, Inc at The Hit Factory Criteria Miami, FL

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ATLANTIC

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33 1/3 RPM • Side B • PR 372988



B.G.

I HUSTLE (Feat. Young Jeezy)

(C. Dorsey, K. Crowe, E. Ortiz, J. Jenkins) Chopper City Music Publishing/BMI, Colione and Rook Publishing/ASCAP c/o Warner Chappell Music, Young Jeezy Music/ BMI

1. Amended 3:30
2. Instrumental 3:30
3. Explicit 3:29

Produced by J.U.S.T.I.C.E. LEAGUE
Young Jeezy appears courtesy of Def Jam/CTE

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®MCA RECORDS

WISHBONE ASH

PROMOTIONAL USE ONLY - NOT FOR SALE

L33-1724
(MCA2650)
Side 1



33-⅓

LOADED (4:11)

(L. Wisefield-S. Upton-A. Powell)

Pit Music - BMI

PRODUCED BY NIGEL GRAY

From the MCA LP "Number The Brave"

MCA-5200

℗ 1981
MCA RECORDS, INC.

Atlast

For Promotional Use Only

33 1/3 RPM



4100-1

Side One

No Me Without You (Single Mix) 3:36
No Me Without You (Remix) 3:47

Written By: B. Williams, D. Miley, T. Swanson And M.Brunson
Published By: Bry-Rell Publishing And Stevie B Music (BMI)

Place One™ ENTERTAINMENT

PPI entertainment group

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Aaliyah

For Promotional Use Only

33 1/3 RPM



4100-1

Side Two

No Me Without You (Guerilla Mix) 3:53
No Me Without You (Instrumental Mix) 3:56

Written By: B. Williams, D. Miley, T. Swanson And M.Brunson
Published By: Bry-Rell Publishing And Stevie B Music (BMI)

Place One™ ENTERTAINMENT

PPI entertainment group

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Epic
EXILE
GREATEST HITS MEDLEY
EAS 2485
XSS 172308
SIDE 1
℗1983, 1985,
1986 CBS Inc.
THE EXILE RADIO VIDEO MEDLEY:
1. SUPER LOVE
2. KISS YOU ALL OVER
3. WOKE UP IN LOVE
4. I COULD GET USED TO YOU
DEMONSTRATION
NOT FOR SALE
"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

THE WATCHMEN

TO YOU

EYES REALIZE
MISS YOU
FRACTURED
TO YOU
TURN AWAY
GARBAGE SHUTTLE TO THE SUN
LAX9

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FREE 012

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PERMA·BUZZ

FREE RECORDS - PO Box 148432 Chicago IL 60614 USA

something

Pretty Ugly
Green & Blue
Lowtide
Life's Mysteries
D
Will is dead
Fear Itself
Go Driving

R.A.C. RECORDS

SIDE ONE
STEREO



R.A.C. 1
TIME 2:40

FOR THE LOVE OF MUSIC

(D. WATSON)

©℗1978 Stan and Dave
Publishing BMI

R.A.C. RECORDS

SIDE TWO
STEREO



R.A.C. 1
TIME 3:04

SAY WHAT'S ON YOUR MIND

(D. WATSON)

©℗1981 Stan and Dave
Publishing BMI

RELEASE ADVANCE

LAURIE

LAURIE RECORDS INC., NEW YORK



Record No.
LR 3557
S&J Mus. Pub.
Corp. (ASCAP)
STEREO

Time: 2:49
Z4KS-1356

RECORDED AT
ALLEGRO SOUND
STUDIOS

ADVANCE RELEASE

JENNIFER

(ELIOT GREENBERG-MARTY EVANS)

DAVID KNIGHT

A LAURIE PRODUCTION
ARR. BY ELIOT GREENBERG

LAURIE®

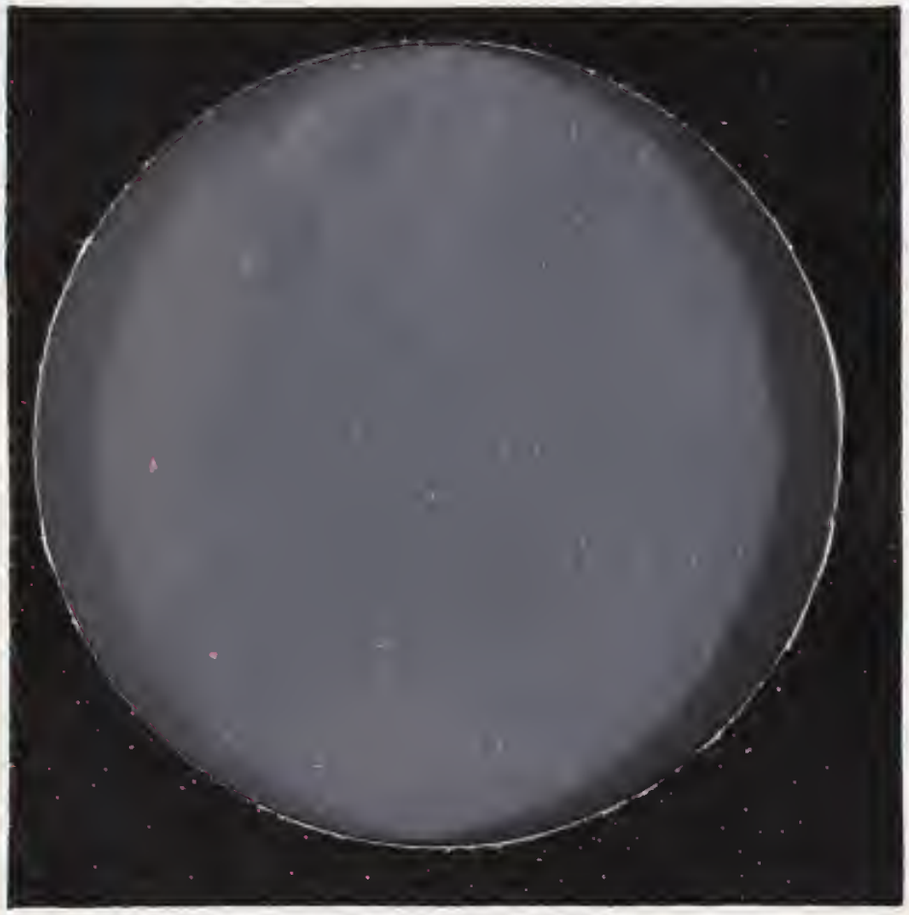
LAURIE RECORDS INC., NEW YORK

RELEASE

RELEASE

Record No.
LR 3557
S&J Mus. Pub.
Corp. (ASCAP)
STEREO

Time: 2:36
Z4KS-1357
RECORDED AT
ALLEGRO SOUND
STUDIOS
A LAURIE PROD.



RELEASE

RELEASE

JENNIFER
(Instrumental)

(ELIOT GREENBERG-MARTY EVANS)

SAGITTARIOUS

TRUMPET SOLO: MIKE SHAIN
ARR. BY ELIOT GREENBERG

Feb. 6th, 1968

the Seventh Sense



CACTUS HEAD

1st Copy


audiodisc
REG U S PAT OFFICE
FOR THE SPARK OF THOUGHTS
NAME
AUDIO DEVICES, INC • NEW YORK, N Y. • MFD IN U S A.


EPIC
RADIO
STATION
COPY
45 RPM
5-10545
JZSP 152307
3:05
Publisher:
Jenny
Music, Inc.
(ASCAP)
HAI
MAR 2 8 1970
LET US BREAK BREAD TOGETHER
-B. Scott-
SUE & SUNNY
Produced by Bobby Scott
An A.M.P. Production
"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.

EPIC

RADIO
STATION
COPY



45 RPM
5-10545
JZSP 152308
3:40

Publisher:
Blackwood
Music, Inc.
(BMI)

STOP MESSING AROUND WITH MY HEART

-Glover - Hawkins - Weetman-

SUE & SUNNY

Produced by John Hawkins
An A.M.P. Production

"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.